

0237

Every Thursday • Issue #112 • November 20 - November 26, 1997

Inter **VUE** <http://vue.ab.ca>

FREE

SNOWZONE HITS THE SLOPES FOR ANOTHER YEAR • PAGE 10

VUE

WEEKLY

NOV 25 1997
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LIFE SKILLS

**THEATRE NETWORK
TAKES ON THE VIDEO AGE**

Cover Story by David Gobeil Taylor • Page 27



ODDS

CELEBRATING A SEASON IN THE SUN

Music by Steven Sandor • Page 20

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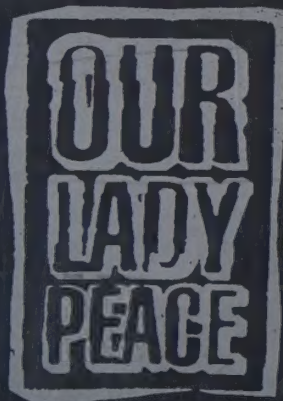
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LIVE IN CONCERT

The Tea Party continue to push the limits. On Transmission, their third full-length CD, the band has forged a hybrid of electronic music, Middle Eastern melodies and rock n' roll. This album includes the hits "Temptation" and "Babylon".

The 11 songs on Econoline Crush's The Devil You Know paint a diverse musical landscape starting from the opening strains of "Home" through to the gut-wrenching confessional "All That You Are".

Pick up Transmission and The Devil You Know on sale now at HMV.

HMV

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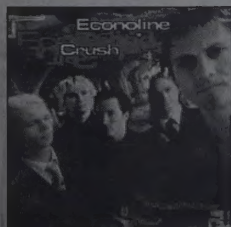


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Congratulations Winners

For our annual Pumpkin-carving contest

[Thanks for all of the top-rate entries]

The winners were:

First Place: Will Hodgson; won ESO tickets and \$50.00 HUB cash.

Second Place: Anonymous; won a \$75.00 Java Jive basket.

Third Place: Anonymous; won a locker at HUB and \$25.00 HUB cash.

For our Help a Child contest

[All proceeds went to the United Way]

The winners were:

First Place: Corren Pangle; won a \$200.00 gift certificate from U of A Bookstore.

Second Place: Franco Angelo; won a \$75.00 Java Jive basket.

Third Place: Anonymous; won ESO tickets.

For our Win Big Retro Style contest [Sponsored by HUB Merchants in celebration of HUB Mall's 25th anniversary]

The winners were:

First Place: Michelle Keller; won \$1500.00 tuition for one term.

Second Place: Brett Allen; won a \$200.00 gift certificate from U of A Bookstore.

Third Place: Anonymous; won parking for one term.

Fourth Place: Christopher Cizmar; won a \$75.00 Java Jive basket and a locker at HUB.

Fifth Place: Sophie Morgadinho; won a locker at HUB, ESO tickets, HUB cash.

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Community Greenways Project

It's a plan to reclaim

abandoned rail lines, utility corridors and other under-utilized rights of way, and transform them into multi-use green corridors throughout the city of Edmonton.

The plan currently in place proposes that the 30+ km of existing lines be immediately designated for this linear urban park concept. Not only will this trail system link to the city's existing urban network, it will also connect to the regional trail systems proposed by the Trans-Canada Trail and Edmonton Regional Trail Initiatives.

The Community Greenways project organizers are actively seeking funds from the corporate community and from all three levels of government. Businesses are also being asked to sponsor specific legs of trail construction and landscaping. Historically, rails-to-trails projects are funded with one-third corporate sector money and the remainder through community fundraising efforts. So far, the federal government and provincial government have committed funds to our Community Greenways project as have some members of Edmonton's corporate community.

However, both the Community Greenways Project and the City's Community Development Department agree that for the project to proceed, a commitment has to be made by city council.

**"Project can't go ahead
without commitment
from city"
- Claire Ashton,
Community Greenways:**

"When I go to corporations, the provincial government or the federal government, who would even take me remotely seriously unless the city gets on board first? The feds and the province don't step on the toes of city jurisdiction. As for the corporate sector, right now I have some interest in the High Level Bridge corridor but unless the City says they're in, that's going to be gone.

They (the City) don't accept the fact that they have to be at the table first, before this project can go anywhere.

"If there's one thing I want to say to people, it's that if they believe the Community Greenways Project is a good thing for Edmonton and if they would like to see this network happen, they have to pick up their phones or they have to write letters and faxes to the mayor and council. There's no time to think about it; it has to be done now, because budget deliberations are happening now."

Get involved:

If we can convince City Council to include the Community Greenways project within their budget plans for 1998, construction on this trail system could begin next Spring. Time is of the essence, however, because City Council will conclude their planning for next year's budget in the next few weeks. We need you to act now.

**Call the Citizen Action Centre today at 496-8200
Or fax a letter to the mayor at 496-8113**



FINDER

Page 6 • News

Porn. Dirty Words. Racism. The Spice Girls. Those are some of the nasty things you can find on the Internet. And it's easy for kids to access. *Vue* takes a look at the programs that help parents porn-proof the 'Net.

Page 12 • Sports

The winners are in: check out *In the Box* to see our own special Hall of Fame—a gallery of readers' and staff suggestions for a new logo for the Vancouver Canucks.

Page 16 • Conspiracies

Jason Margolis returns to our pages this week with a special investigation into a series of strange lights which appeared over the Pacific Coast.

Page 27 • Cover

The stage is not where you'd expect to find cutting-edge technology—after all, theatre is one of our most enduring art forms. But Theatre Network has made David King's *Life Skills* a multi-media experience.

Page 32 • Film

Hollywood superstar Dustin Hoffman believes his new film, *Mad City*, offers fair comment on a world which has become slaves to a manipulative media and the boob-tube.

Local actors will don rubber wigs and leather jackets to recreate greaser culture in *Sealed With a Kiss—Sounds of the 60s*. For more on the show, see Page 29.



Calgary-Edmonton rockers the Buicks will hit the Rev this week to celebrate the release of their brand-new CD. To check out our interview with the General Motors' boys, turn to Page 22.

Letters • Page 6
News • Page 7
Opinion • Page 7
Humor • Page 6
Books • Page 8

Snow Zone • Page 10
Sports • Page 12
Health • Page 13
Lifestyles • Page 14
Conspiracies • Page 16

Music • Page 17
New Sounds • Page 25
Visual Arts • Page 28
Theatre • Page 28
Film • Page 32

Nightclubbing • Page 38
Highlights • Page 31
E-Town Live • Page 40
Food • Page 42
Classifieds • Page 44

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Mark Sterling
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Jeff Hendricks Group

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Painting Daisies
PLUS
Maude

NOVEMBER 24
~~NEW-MUSIC-MONDAYS~~
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NOVEMBER 25
SWINGIN' TUESDAYS
Jeff Hendricks Group

NOVEMBER 26
Uncle Remus
PLUS
Grrr
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NOVEMBER 27-28
Rockin' Highliners

NOV. 27: CD RELEASE PARTY
JUMP-SWING BLUES

NOVEMBER 29
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SPACE FUNKSTERS
PLUS:

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best laid plans of mice and those damned Saskatchewan football fans. So call ahead. Letters/ artwork/submissions are always welcome by fax, mail, e-mail, or (sounds) hand delivery. We at Vue like to be trendy—this week, we're going on strike.

Your VUE

Vue Weekly welcomes correspondence.

Send letters to
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T5J 1V9; faxes to 426-2889;
and E-mail to
office@vue.ab.ca

Please include your full name
and address. We reserve the
right to
edit letters for length.

HUMOR HITS A SOUR NOTE

Re: humor article titled "Blowing the lid off of international conspiracy" (last week's *Vue*). As a member of the Jewish community, I found this article anti-semantic [sic] and offensive. If you had added the subtitle "read here if you wish to perpetuate hatred," that would have been more appropriate.

Gary J. Meiers,
Edmonton

The article mentioned was in no

certain terms meant to be anti-Semitic. The so-called Jewish conspiracy Mr. Summers mentions is namely that; every Jewish person be has met but been kind, generous and helpful. This column was indeed a thank-you note from Mr. Summers to his friends. (ed—Hough)

PRIMEAU'S COLUMN HALF-BAKED

Re: "Multiculturalism divides Canadians," issue #108.

It never fails to astound me the kind of nonsensical, pusillanimous claptrap that passes for political commentary from some of your columnists. Lesley Primeau usually publishes Pablum of dubious merit but her latest... ee-yi chihuahua!

Her assertions are never backed up with fact, or even illustrated opinion. How, for example, does the pursuit of multiculturalism threaten the nation with accusations (from whom, for crying out loud) of apartheid? From what divinely-inspired oracle did Primeau receive that nugget of wisdom?

I suggest, rather than railing illogically about her confusion over

what defines a Canadian, that Primeau exercise (or exorcise) her own derivative intelligence and propose a real definition instead of shamelessly side-stepping the question to suggest the problem lies with less patriotic, "hyphenated" immigrants to this country.

Parroting the weak of spirit does not constitute meaningful political debate.

The definition Primeau imputes—that a genuine Canadian salutes the flag, knows the words to our national anthem, can name living Prime Ministers and correctly link capitals to provinces—is likely better realized in recent immigrants to this country who are required to pass a citizenship exam, than in the folks (presumably of Anglo-Saxon heritage) she seems to believe embody "Canadian-ity." It was, in fact, those Anglo-Canadians, my ancestors, whose political solution of the "Indian problem" was subsequently studied by the government of South Africa and incorporated into racist policy.

If Primeau equates the reserve system—enforced residence on marginal land of this country's first inhabitants—with multiculturalism, then she may have been right

about the accusation of apartheid. But I doubt it.

As for her pronouncements on Quebec separatism or Alberta's renewed hostility to the federal government over the proposed "carbon tax," Primeau would do well to recognize these issues have nothing at all to do with multiculturalism—any more than the plight of First Nations within Confederation.

To conclude: Primeau's Canada "does not include people who have no idea what a Canadian is," well, my Canada does. It includes "new" Canadians of many hyphenations: Asian, African and French-Canadians, anglophones and allophones—and Intellectually-Incontinent-Canadians. It even includes Lesley Primeau. Which of us has more cause for shame?

The grand experiment that is Canada continues to evolve and requires of its citizens a greater commitment to principle than that championed by your columnist. Perhaps a brief course in remedial citizenship and political history would improve her credibility. In the meantime, put the column back in the oven. It is, at best, half-baked.

Michael Evans,
Edmonton

Keeping kids away from cyberporn XXX commonplace on WWW

CYBERCULTURE BY DARREN BOISVERT

There are many things for a kid to do on his/her home computer. Unfortunately, being able to surf the 'net for pictures of naked ladies and gents is not one of the reasons why parents buy computers for their kids.

It is a big world out there, with almost unlimited information available on the Internet. Parents who want to protect their children from coming into contact with offensive material have a legitimate beef with the Electronic Age. The problem for the parent is that, unlike TV, the surfing child is most likely on the Internet without parental supervision.

For concerned parents, there are numerous services that will screen the information coming onto your computer for you. Net Nanny, Surf Watch, CYBERSitter and Cyber Patrol are some of the more popular ones available. They are usually advertised on the homepage of your Internet server.

Prices for these services range between \$40-\$50 US. The products vary between one and the other, but all will prevent your child from being able to access objectionable material.

They are very simple to install and set up. The parents have a range of decisions as to what is screened and what is let through. Choices include being able to lock out access to sex chat rooms, selected newsgroups, porno gif files and attachments to e-mails. Search engines are monitored and nasty sites are made unavailable.

In addition to pornography, certain services will also screen for information about bombs, Nazi literature, designer drugs, gambling and car-theft tips.

There are many different features to these programs. Some will merely flag offenses. This allows the parents to see exactly what their children are logging onto. Some programs take a harder stand and limit access to a child-net called Yahoooligans.

Information about new Internet material is regularly downloaded into your computer system. This ensures that any new sites or new newsgroups are not missed by your program.

These screens are extremely effective but like anything else, they are not foolproof. There is so much information out on the 'net, so many different sites, that the only truly safe method of screening your child from this material is to either pull the plug on the computer or make 'net surfing a family activity.

Fly to Calgary, save five bucks

HUMOR

BY JARON SUMMERS

If I owned an airport (which I don't) I think I'd hire Sandra Johnston to run it.

She's a clever lady with a great sense of humor and she already has a job.

She's Superintendent of Edmonton Airports.

Last week I sent her the following e-mail:

Ms. Sandra Johnston
Superintendent
AIF Operations
Edmonton Airports

Dear Ms. Johnston,

On Thursday I flew out of the Edmonton International Airport and had the dubious pleasure of dealing with a young woman who sold me an "Improvement fee coupon."

I later learned from your associate, Mr. Nuno, that the young lady's name was Joan.

Joan may have been having a bad-hair day or someone may have rubbed her the wrong way for she was in a foul mood when I arrived at her counter.

She asked me where I was going and I said "Calgary." She looked at my Edmonton-to-Calgary ticket. (Later, Mr. Nuno verified this).

Joan asked me what my final destination would be—I said I was going to Los Angeles later in the week. She saw I had \$10, snatched my money and gave me a receipt. I asked her why she had charged me \$10 instead of \$5.

She said because I had lied to her. And then she called me a liar. She didn't actually call me a liar, she said: "You're lying to me, aren't you? You're going past Calgary."

"No I'm not lying to you," I responded. "As far as I know I'm only going as far as Calgary today. Now give me \$5 back."

Reluctantly, she gave me my \$5 back along with a coupon.

You'd think it was coming out her salary.

After I cleared security I asked a guard who Joan was (Joan was standing perhaps 10 m from me). Guess what? Joan's identity could not be revealed by your security people. This was because of "security"—the security people said they could not even tell me who they

were...curiously, many wore badges with their names on them.

I must tell you, Ms. Johnston, I think the notion of closing down the municipal airport was silly. It reflects chuckle-headed planning and eventually will force tens of millions of dollars "to go south." On the other hand, perhaps there are solid reasons for making it costly and ineffectual for people to fly between Edmonton and Calgary.

But for the life of me, I can see no reason why people such as Joan are encouraged to hassle what few customers you have left by hooking extra fees from travelers and insulting them.

I am researching the various federal and provincial agencies that govern your shabby behavior and I intend to complain to the highest level. Then, through both the media and Internet, we will get to the bottom of what is going on and we will stop it.

I note that your coupon features a tiny symbol of an airport, under which are the words: "Building our international future." That's quite bold. Could you reveal who came up with such a slogan or does answering the question constitute yet another breach of airport "security?"

Sincerely,
Jaron Summers

Ms. Johnston phoned me to apologize for Joan having called me a liar; however, it seems many travelers fib to the coupon sellers about their true destination. If you fly within Alberta it's \$5. If you fly out of Alberta it's \$10. Some people will do anything to save \$5.

Most flyers are on the honor system when it comes to explaining where they are going since many airlines issue two boarding passes—one to get on the plane in Edmonton and one to get on the second plane in say, Calgary.

I asked Ms. Johnston what would happen if a traveler paid \$10 and then could not get out of Calgary for a day or two. Ms. Johnston said under those circumstances \$5 would be refunded.

Then Ms. Johnston again apologized for Joan's rudeness.

I accepted the apology.

In fairness, I must now apologize. I was flying all the way through to Los Angeles the same day. In addition to being a cheapskate, I tell fibs.

Joan was right.
Forgive me, Joan.

VUE news



by Steven Sandor

A look back at the week that was...

Canada Post and eternal optimism

Here's one for the irony department: on the very same Monday the Canadian Union of Postal Employees decided to let a midnight strike deadline pass, the posties delivered a brochure to many Edmonton homes shilling Canada Post's Christmas services.

The brochure, bedecked in red and green decorations, shows that somebody at Canada Post is a lot more optimistic than the negotiators.

The union and Canada Post negotiators are still at odds over a new contract but the union, which has threatened to hit the picket lines twice in one week (and didn't follow through either time), will probably have most of us on edge as the Christmas rush comes into play.

Up two on the charts

Maclean's magazine's annual university-ranking issue has created two very different rites of passage for academics.

Those associated with universities that don't rate high pooh-pooh the magazine's poll as an inexact science. Those that do well trumpet their successes.

The University of Alberta jumped from eighth to sixth spot among schools that have medical/doctoral programs. Even though the rankings are a boost for the school, it still falls well below the top three. The University of Toronto finished first in the poll, with Queen's and McGill placing and showing.

Canuck connection in Mersey strike

Most of us know Chumbawamba as the British band with that damn single on the radio—that blasted chant-chorus which gets in your head and has you humming, even if you don't like the song.

But did you know that much of the CD-liner notes from the band's new album, *Tubthumper*, were deleted from its North American release? It turns out the band's record company got a case of libel chill when it saw the band's "Scabs are scum" attack on the Merseyside Docks Harbour Company and the British government in print. The band is a large supporter of the Transport and General Worker's Union, whose 500 Liverpool dockworkers have been on strike since '95 to protest what they see as the unjust firing of 80 fellow workers.

So why should we care about the strike? Or if a British band writes a diatribe about the scabs who have been working the Merseyside? According to the Alberta Federation of Labour, the temporary workers on the Liverpool docks are being provided by Drake International, a Canadian company. Canadian Pacific still uses the port.



This Wednesday (Nov. 26), the AFL will sponsor a public meeting to bring attention to the dockworkers' strike. Organized by the Liverpool Dockworkers Solidarity Network, the guest speaker at the event will be Marie Eustace, a striking dockworker's wife. The meeting goes ahead at the Carpenters' Hall (10245-Princess Elizabeth Ave.) at 7:30 p.m.

Last September, port workers in Montreal, Vancouver and Nova Scotia shut down their workplaces for a day to show solidarity with the dockworkers. Last month, the *Neptune Jade*, a ship originating Liverpool, was not allowed to dock in either San Francisco, Seattle or Japan. It finally had to return to Liverpool with a full load.

Fighting for peace, liberty and the right to be PC

The ugly spectre of political correctness cast its shadow over Remembrance Day celebrations in Edmonton nine days ago—and still the battle rages on.

The *Edmonton Journal* shocked many of its normally Liberal readership when it wrote an editorial last Monday attacking the organizers of the Butterdome's Remembrance Day ceremony for removing the cross at the head of the cenotaph and replacing it with a poppy.

"The removal of the cross was a decision made at the Edmonton Garrison, in a conscious effort to better reflect the sacrifices made by Canadian veterans of all faiths," responded Garrison Chief Warrant Officer C.M. Cabellguen in a letter to the paper

the very same day.

Like it or not, religion is an important part of remembrance ceremonies. Wouldn't it have been just as tasteful to place a Star of David, a crescent and other religious symbols alongside the cross? After all, it would have sent out a message that people of differing faiths have to get along if we are to have lasting peace...

Maple Leaf may eat \$209-million grant

Officials at Maple Leaf Foods are stating that the company's Edmonton meat-processing plant will be locked up for good after the union there hit the pavement.

Of course, the strike brings back memories of another strike at the same facility during the mid-'80s, when the then-Peter Pocklington-owned Gainers' plant was hit by a nasty strike, which gave the rest of the nation enduring images of school buses with barred windows carrying scabs past the picket line.

But the Alberta Liberal Party believes the provincial Tories must shoulder some of the blame in the Maple Leaf dispute. After all, the government invested \$209 million worth of public funds in the Gainers-cum-Maple Leaf facility. Liberal labour critic Hugh MacDonald blasted Minister Murray Smith over the government's refusal to become a third party in the strike/closure situation.

"For this Minister of Labour to try to pretend that he is somehow a disinterested third party to the dispute and to the fate of nearly 1,000 jobs is plain neglect," said MacDonald.

MacDonald is steamed that a plea from the United Food and Commercial Workers to Premier Ralph Klein—to help arbitrate the stand-off between Maple Leaf and its workers—went unanswered for five weeks.

"The Premier passed the response off to the Minister of Labour, who couldn't be bothered to reply for another five weeks. I'd say that's a pretty clear indication of this government's disdain for labor and neglect of Edmonton in general."

New chair takes the ESO helm

The Edmonton Symphony Orchestra's board has a new chair.

Andrew Hladyshevsky, who has sat on the ESO's board for eight years and is a partner in the law firm Cruickshank Karvellas. A published author, Hladyshevsky was the founding director of the Canadian Race Relations Foundation and helped create the group's foundation, worth \$24 million.

The ESO has been deficit-free for the past three years. Hladyshevsky believes the board can do one better, to raise capital and finances for the symphony.

"Our long-term goal is to make the ESO 100 per cent self-sustaining," says the new chair.

"Our mandate is to ensure that the organization continues to be controlled in a fiscally and responsible manner so that the artistic and creative contribution the ESO gives to Edmonton is never compromised. The challenge is to maintain a high-quality, in-the-black basis."

VUE POINT

BY LESLEY PRIMEAU

Elected judges—impartial observers or reactionaries?

Ever wonder if we'll ever be able to get along in this country? I mean, if you were an outsider looking in would you know that most of us feel this is—without a doubt—the best country in the world? Would you know at a glance that we have great communities and even better community spirit? Would you know that we have enviable health care, avenues of education that are second to none—that we really have the elusive thing called freedom? We can say what we want, do what we want, be who we want—all within reason—but everything is open to us. In a way, it's too easy being Canadian—everything is virtually handed to us and because we've never had to fight for it, we take it for granted. A friend of mine said recently, "Being in love is easy until it's tested."

Well, fellow Canadians, maybe now is the time of tests.

Maybe now is the time to determine what a Canadian is, what a Canadian stands for, what a Canadian is prepared to represent. Are we just a bunch of apathetic sheep waiting for the next hockey game or football challenge to show our patriotism? Are we just a bunch of followers, refusing to be involved until we're actually neck deep in turmoil? I give you the justice system as an example.

So much has been said about the faint-hope clause, the rights of victims, the costs of incarceration, the errors of lawyers and judges. But what do we actually do about it? Certain politicians would have you believe the whole world is falling apart, but surely that isn't true. I will admit there is some concern in the justice arena, but what should we do about it? Electing judges seems to be a battle cry these days. There are those that think voting for judges would solve all our problems—you simply vote for the judge who parrots your convictions.

Sounds simple enough—of course that makes the assumption that either all cases are criminal or that people have a really good foundation of knowledge in the areas of criminal, family, civil, corporate, tax, medical, environmental, etc. law. After all, judges just don't adjudicate criminal law cases which we all so easily have opinions about. Or would those who champion elected judges just elect those in the contentious areas and leave any fool for the other cases in need of judgment?

And exactly how would we elect our judges? Based on looks, previous law practice, involvement in the community? And what about supreme court justices? Would they be lower court judges first? Would we hold national elections for nine—and here's another dilemma—what do we do with judges after their tenure? Pension them? Let them fend for themselves, maybe hire them within government?

Yup, this has been an area well thought-out. And for any silly-ass lawyer who decides the bench offers a better ride, all they'd have to do is beak off with the right sentiments and before you can save justice for all they'd be wearing robes, carrying the gavel and dispensing with solemn wisdom.

Just the thought of this has me shaking in my boots.

Maybe before we engage in more of this mindless banter we should ask ourselves who this justice would favor. Would it be just for the rich, would it be just for those with influence, how would we balance this bought-and-paid-for judiciary with the interests of impartiality and the need for the have-nots to have equal representation?

Could we be guaranteed that justice would be blind, unbiased and impartial—in another word, fair?

Lesley Primeau may be heard weekdays from 6-9 p.m. on 630 CHED.



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from Chris

The Dispossessed by G. York

"This book discussed the plight of Canadian Natives. It gives a history of various areas and the effect Canadian 'White' ideals have had on the native population. This book is a must read for all Canadians."

from Anita

To The Wedding by John Berger

"The triumph of hope over experience! A tender story of a wedding, told in many voices as the wedding party journeys to an Italian coastal village."

from Lanna

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"A wonderful story describing every parent's unconditional love for their children. A truly touching story that you will love forever, and one you will pass on from generation to generation."

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P.D. James (Knopf)
- 4) The God of Small Things
Arundhati Roy (Random House)
- 5) Larry's Party
Carol Shields (Random House)

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Stephen King (Penguin)
- 2) The Englishman's Boy
Guy Vanderhaeghe (McClelland and Stewart)
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Peter Desbarats (McClelland & Stewart)
- 5) On South Mountain
David Cruise & Alison Griffiths (Viking)

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Richard Carlson (Hyperion)
- 2) Seven Years In Tibet
Heinrich Harrer (HarperCollins)
- 3) The Stump Farm
Robert J. Adams (Megan Publishing)
- 4) Chicken Soup for the Teenage Soul
Jack Canfield et al. (Health Communications)
- 5) Garth Turner's 1998 RSP Guide
Garth Turner (Key Porter)

BESTSELLER information
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SMITHBOOKS

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Exploring the Grey Cup's 85-year history

BOOKS

BY STEVEN SANDOR

While the '97 Grey Cup mismatch won't be remembered as a classic, the annual battle for Canadian football supremacy has a proud history.

While the '97 Grey Cup will be best remembered for Argonaut Robert Drummond's rushing exploits against a Green Rider defence that hadn't proved it could stop the run all season, the annual championship game has often been a nail-biting classic. Who will ever forget the '62 Fog Bowl, a game that was interrupted in the fourth quarter after the thick soup made it impossible for the players to see? And what a game, too—a 28-27 win for the Winnipeg Blue Bombers over Hamilton.

Who will ever forget Dave Ridgway's last-second field goal which gave Saskatchewan a 43-40 triumph over Hamilton in the '89 final?

"The '89 game was the best game ever played," assures Stephen Thiele, who was in town for Grey Cup week and to promote his book, *Heroes of the Game: A History of the Grey Cup*. "There were so many questions before the game at SkyDome. Both teams had upset much stronger favorites to get to the final. But what a marvelously played football game that was. Who will forget [Tiger-Cat] Tony Champion stretching on his back in the end zone to catch the ball to tie the game? Then Kent Austin marched the Riders right back. That game was a see-saw battle. Nobody dominated."

Thiele's book gives summaries of all previous 84 Grey Cups, back to the times when it was fought by military-based teams and university clubs. And while lacrosse is our official national sport and hockey is our first love, Thiele says the Grey Cup is the one sporting event left that Canadians can call their own.

"Every year after the Grey Cup is finished, the fans and promoters say 'we need to capture the

excitement of the Grey Cup in a bottle,'" says Thiele. "When I started researching this book five years ago, I guess it was my attempt to bottle up the excitement of the Grey Cup."

"It's really the only professional sporting event left that we can call our own. We've lost two hockey teams in the last few years and the Oilers look like they're on their last legs—American-based teams dominate the NHL."

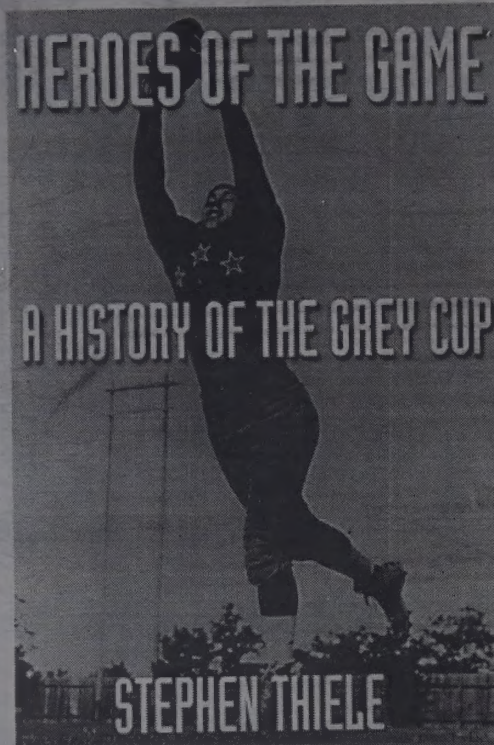
"The Grey Cup really represents the Canadian struggle. East versus West. In a political context, it is our natural way of viewing things."

Thiele's book not only includes photos and game reports, but an index of every player who's ever been involved in the Canadian classic. And while the cynics take enjoyment out of the annual CFL death watch, Thiele sees a bright future for our game.

"Even though the franchise died, Ottawa fans really rallied to save the team in their last few games last year. Over 25,000 fans showed up for the games. Hamilton rallied to save the 'Cats. Actually, the fan support is very good and the game play is excellent. Even Toronto had great fan support in the '80s, they just weren't able to translate it [though a crowd of almost 40,000 for the East Final at SkyDome has the League optimistic]. The Montreal playoff game at the old Molson Stadium had great atmosphere. The CFL has to look at what works in its best markets—Saskatchewan and Edmonton—and take that into other markets. The Eskimos and Roughriders are part of the community."

"Toronto was really hurt by local blackout games on TV in the '70s and '80s. Having the games only on radio did not translate to great crowds."

Heroes of the Game celebrates the fact that a one-game championship, unlike a final series in hockey, basketball or baseball, can turn on one single play, so unsung heroes often get the glory. Thiele points to the '83 Cup, where quarterback J.C. Watts led the 5-11 Ot-



tawa Rough Riders to an early 20-1 lead over the heavily favored Eskimos. Even though the Eskis eventually triumphed, Watts was named the game's MVP.

And of course, there have been some classic upsets. Thiele calls the '35 Classic the most shocking to have ever been played, with the Winnipeg 'Pegs knocking off the Hamilton Tigers 18-12. At the time, the sport was dominated by the Eastern clubs.

"Winnipeg wasn't supposed to beat the so-called Eastern style," says Thiele. "But the West-

ern opponents had a number of American players. Fritz Hanson had an incredible game for Winnipeg and it really revolutionized the sport. The Eastern clubs refocused their efforts on signing American players to compete with the West and it really set Canadian football on the road to professionalism."

Stephen Thiele
Heroes of the Game: A History of the Grey Cup
Moulin; 232 pp; \$31.95

Fantasy author denies Tolkien tag

BOOKS

BY PHOENIX HOPKINSON

English author Philip Pullman arrived in Edmonton last week to promote his new trilogy, *His Dark Materials*. The first two parts of the trilogy are already in stores but Pullman is currently still working on the final chapter.

Pullman wanted to write a story that was somewhat different from his other works.

"I wanted to re-write *Paradise Lost* for teens. I found that people from eight years old to adults are appreciating it."

The Oxford native has been writing all his life

and got his first book published at the age of 25. He started off writing adult novels but then began targeting younger audiences. His body of work includes *The Ruby in the Smoke*, *Shadow in the North* and *The Tiger in the Well*.

The job of writing the two books took the author four to five years to complete and the third one should be finished sometime next year.

Pullman taught English literature and folk tales at junior high and university but finally gave up on teaching and went into writing full-time.

"No more grading papers," he said with a smile.

Many writers and critics compare the author to the likes of fantasy legend J.R.R. Tolkien, however Pullman resents the claimed parallels between the

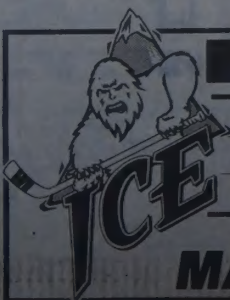
two.

"I'm not the second Tolkien, I'm the first me. After he is done writing this tale, Pullman plans on writing another book with very different characters."

"After this tale that will be the end of these characters."

The two books have already won several awards in England. Pullman states that he is no longer an Oxford scholar but rather a simple weaver of tales. "I'm just a wandering storyteller."

Philip Pullman
The Subtle Knife
Knopf; 326 pp.; \$26



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Fall Lines

BY COLIN "ZEKE THE SKI FREAK" CATHREA

Local news

Rabbit Hill opened the bunny hill and held an open house Nov. 15.

Area manager **Bill Oak** says the chairlift and at least two main runs will be open Nov. 22. The family season pass has been knocked down to \$399. This is the same rate it offered in 1969. It will still have three- and five-hour passes available this season. An adult night rate of \$7 is a good buy. The rental shop is expanded with lots more snowboards. The snowboard park will feature a quarter pipe, jumps and "lots of fun stuff."

Snow Valley's t-bar opened Nov. 14 and the entire hill was operational three days later. Adult day tickets are \$16, youth \$15 and junior \$13. Half-day prices are \$2 less and the last two hours of each day are \$7.

Sunridge area manager **Harold Weissenborn** says it's full steam ahead with the t-bar and the bunny hill set to open Nov. 15—and the rest of the area as mother nature permits. A pre-season family pass at \$299 has been extended until the end of November.

Big news! When we were skiing at **Fernie Snow Valley** last spring, **Dave Rogers**, who runs the **Griz Inn**, said the resort was facing the chicken-and-the-egg predicament or in other words; if we build it, will they come? Fernie could be one of the best and biggest ski areas in North America. The snow sure as hell is there (average of 350 inches per year). There are endless bowls to expand the skiable terrain. They needed money. They got it. Over \$100 million in the next 10 years. **Charlie Locke** from the **Louise Group** has added Snow Valley (now called **Fernie Alpine Resort**) to his list of ski areas that now include **Lake Louise**, **Nakiska**, **Wintergreen** and **Fortress Mountain**. This is the big break the area has needed for years. Look for combined area passes, a quad chair that's been in the works for years, a new upper chalet and more. They plan to double the ski terrain. We were taken by snowmobile to the top of the proposed quad and shown the area. It's fantastic. I'm sure the staff and customers

of Fernie look forward to the excellent and professional manner with which this group has run all of its other holdings. But I bet they still won't let **Alberto Tomba** train at any of them.

The price of a lift pass is still very reasonable when you look at the rest of North America. An eight-area **Rocky Mountain Pass** is only \$849. **Mammoth, Cal.** is \$1974. **Lake Louise** and **Sunshine** are \$49 per day, with **Marmot Basin** keeping their rates down at \$39. A ticket at **Sun Valley Idaho**, which in my opinion is no better than the above, is \$73. Hotel prices seem to be staying very competitive. How about three nights in Banff and three days skiing at **Lake Louise** for \$200? Great package deals can be found all over. Places like the **West Louise Lodge** are economically priced. **Whitetooth Ski Area**, outside of **Golden, B.C.**, is fun for a try and the rates for skiing and lodging are lower. Ask about the new multi-day passes when you get to any of these hills. Eight-, 10-, 15-etc. day passes can save you bucks.

They were working their butts off all summer at **Lake Louise** to upgrade the lower **Whiskeyjack Day Lodge**. It will be almost doubled in size, have more washrooms, more food services and lounges. It will have a bigger, better daycare right where the old one was in a brand new building. The resort has also added snow making to two more runs.

The party atmosphere last season was great at **Sunshine Village's Mad Trapper's Saloon**. So great in fact that they carried out a major expansion. Also look for more glade skiing on **Goat's Eye**. This is some of the best open-tree skiing around and usually gets good snow cover. And in a bold move, the entire area of **Mt. Standish** has been dedicated to snowboarding (skiers still allowed).

Not only will the Olympic downhill course at **Nagano, Japan** be the shortest in recent Olympic history, they are very concerned about the snow conditions due to our friend **El Niño**. Sounds like it could rival the **Slush Cup** held every spring at the **Edmonton Ski Club**.



BY ANNA SIMON

Forget about what you did last year.

Most people will tell you after the first couple of days that snowboarding is pretty easy. The basics come quickly and becoming a solid intermediate rider could easily take up to three weeks, riding every other day.

But, because the term means the same thing as ordering a medium vanilla shake or drinking decaf coffee, who wants to reach the prestigious plateau of intermediate?

Maybe you've seen videos (they won't show you at the ski movies) or you've even read a magazine or two with riders, dropping in, carving or just getting air like a real human.


Why aren't you that guy? Maybe you have been stalled at the same level of ability for the last few seasons. This winter, get better. Forget about before. What could possibly be keeping you at the "I level besides your lack of..."

You're hooked up with the equipment, you paid for your lift ticket (maybe), so what's up? Do something impressive!

Snowzone's back for another year

We interrupt this edition of *Vue Weekly* to bring you the first instalment of *Snowzone*. For the next few months we will be keeping you up to date about what's going on in the sport of snowboarding. However, this week we'll start with the obligatory top-ten list (yawn!) of why you should start to ride if you haven't already.

10. Because if you're reading this article you have a lot of spare time on your hands.
9. It's the most fun you can have with your snow pants on.
8. You're sick of going to Dayglo Abortions shows.
7. Your only exercise is your weekly tussle at Kaos.
6. Your band sucks.
5. Coz let's face it, the Grateful Dead are not getting back together.
4. The skis your mom bought you for the grad ski trip are still in the pawn shop along with your old Def Leppard/Pearl Jam CDs.
3. *Eyewitness News'* John Berry does it!
2. Rebar doesn't open until the sun goes down.
1. Because your girlfriend/boyfriend looks better with goggles on.



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Fernie Alpine Resorts ▷ New owner, same great slopes.

AREA

by Hart Golbeck

Let it snow, let it snow, let it snow...

The weather outside may not be frightful, but winter is upon us (again) and the quest can begin. Skiers and boarders alike are dreaming of their first carves, surfing amongst the evergreens through virgin powder. The thirst for the après-ski life with their friends can once again become reality.

Most resorts in the Rockies made lodge, lift and run improvements this summer. The echoes of hammering and the buzz of chain saws has let up and only silence awaits the year's first major snowfall. If of man winter and El Niño cooperate, this will be the best year yet to carve, glide and ride.

Snowzone's Area Feature will keep you on top of all the places the west has to offer for skiers and riders. Every week we'll feature a mountain resort or local hill. We'll include favorite runs, hidden gems, steep and deep, nightlife and more.

Edmontonians are fortunate because we live within hours of some of the greatest ski resorts in the world. Lift ticket prices have increased minimally (or not at all) but the bang for your buck has increased substantially as the resorts continue to upgrade, refit and reshape their slopes.

For those of you wondering about the changes, here is a list of some of the major upgrades.

Marmot Basin—New 32,000 square foot Caribou Chalet at base.

Lake Louise—Whiskeyjack day lodge size doubled to 26,000 feet, upgrades to lifts.

Sunshine Village—Mad Trapper's Saloon expansion and additional Glade Skiing on Goat's Eye. New snowboard area opened between Standish and WaWa.

Panorama—New Ski Tip day lodge and 400 acres of new terrain called The View of 1,000 Peaks.

Big White—Construction of 158 new rooms and condos including a luxury hotel, Teen Activity Cen-

tre and, for boarders, a second halfpipe for beginners to intermediates.

Fernie Alpine Resort—Just a new owner this year (Charlie Locke from the Skiing Louise group of resorts). But watch out next year: two new quads, three new bowls and double the skiable terrain.

Big Mountain—New triple chair for skiers and riders to access the Hellroaring Basin.

So go find your gear, get it tuned, get out there and decide which hill is your ultimate snowbound playground. First, pray for snow. Dave Gibson, area manager for Marmot, was spotted in church on Sunday. Was it him who requested an old Bing Crosby tune to end the service?

Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATIE

It's great to be back for another season of Ski Tips. This year you can expect to see interviews with some of Canada's top ski instructors, equipment updates and various tidbits for both ski and snowboard enthusiasts. It was great to get out to the Warren Miller ski film and start the year off with but yet another great one from the master. It was his 48th show called Snowriders 2. As usual, the film is narrated by the man and had skiing and boarding from all around the world.

As always, get your gear out before you go out to the hill for the first time. Bindings should be lubed up and checked by an expert. The edges of both snowboards and skis can often rust, especially when put to bed for the summer without a coat of wax.

You can remove a light rust with an edging stone or light file. If the problem is severe, take them into one of the many great tuning shops for a grind and wax.

Get out and check some of the great new snow toys that are out this season. I tried a pair of the mini snow blades last spring and I had a blast. They make you feel like you're in-line skating down the mountain and they carve incredibly well. Most rental outlets in the city, as well as the ski hills, have them. Snowboarding for the first time can be a daunting experience. Trust me, take a lesson. My sprained wrist and fat lip were proof positive that it's harder than it looks. Most of all, just get out there this winter and have fun. See you next week.

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This week, Vue press-box fixtures John Turner and Steven Sandor welcome the five call-ups from Hamilton. Georges Laraque, Mike Watt, Sean Brown, Ladislav Benysek and Joe Hulbig are all added to give some spark to the listless Oil. They're probably just happy to be free of the Armpit of Ontario—the Hammer (as we are told the natives call it) will never be placed number one on any tourist guides

Wednesday (home)
Caroline 6, Oil 4
Saturday (home)
Calgary 2, Oil 2 OT
Monday (away)
Phoenix 6, Oil 3
Record: 5-11-5
Fourth, Pacific Division

TOPIC: Whitney watch begins

Steve: It's funny that when a team is sucking as bad as the Oilers have been, it's never the cause of the problems that gets addressed. Drake Berehowsky hasn't been the Oilers' worst defence-man—in fact, he's been the best of a bad lot some nights. But you can't send down underachievers like Dan McGillis or Drew Bannister, so Berehowsky got the ticket out of Edmonton. Same goes for Steve Kelly. As a rookie, he can't be held responsible for the fact Jason Arnott and Andrei Kovalenko couldn't

score on a soccer net. It's not his fault Ryan Smyth's hands have turned to stone and is an unbelievable -13. A week before the five-man Hamilton call-up, the Oilers waived local boy Ray Whitney, who walked onto the club after being cut loose by the Sharks last season. Whitney may be small but he impressed in camp. But he never really got a fair shake from the Oil in the regular season and sat in the press box on many-a-night. Whitney was the Oilers' lone link to the local fans, the one player Edmontonians could call their own. But Whitney was waived, a casualty of a team

playing poorly. Hard to blame Whitney—he was sitting out during most of the Oilers' debacles. But what really stings is that Whitney has four goals in four games since being claimed by the Florida Panthers. He's proving that he deserved a better shake from the Oilers. And isn't ironic that the Oilers, a team that has only scored more than two goals in nine of its first 21 games, cuts one of the few people who could have given them some needed touch around the net? We'll update the Whitney watch in a few weeks. We'll give fans the chance to see how well the Fort Saskatchewan-bred Oil refugee is doing.

John: Nice to see that life isn't always fair for hockey players, either.

TOPIC: Saturday night rivalry

Steve: Any regular reader of this column (hi to all three of you. Mom, send money) knows how often John and I tirade against the sorry state of the game—with watered-down talent and yawners becoming the rule when you head to the rink. But Saturday's game with Calgary was different. Fierce rivalry between two Alberta teams. *Hockey Night in Canada*. A super dippy-doodle goal by Doug Weight to start the game. Superb goaltending by both Curtis Joseph and Calgary's Rick Tabaracci. A late comeback by the home team. Intensity to the max. A super fight between Hamilton call-up Georges Laraque and Calgary's Todd Simpson. (Oh, sorry, the NHL doesn't want us to promote fighting.) **John:** Here's the phone conversation overheard from Bettman's office Saturday night: "Glen Sather please... What!

What do ya mean Hall of Fame induction ceremonies... This league's history started the day I took over. Who's in charge then?... You've gotta put a stop to this and I mean right now... This game is too fast-paced. It has hitting, fighting and goals being scored that aren't garbage goals. This isn't what the people in the corporate boxes came here to see. They want a game being played in the back-ground—something they can glance at in between cocktail-conversations, not something they can get excited about. And another thing... I want all record of this game abolished... Don't send any tapes to the networks. In fact, I'm coming out there myself to personally see to it that all evidence of this game is destroyed... What... What's *Hockey Night in Canada*? National television? That doesn't get shown in the States, does it? Maybe it's not too late, then. The important thing is not to let the fans in Florida or New Jersey see any of this game. They'll stop going to games if they ever see what hockey's really about..."

Steve: They'd realize how badly they're being ripped off by teams playing unexciting hockey. Which brings us to our final topic:

TOPIC: To trap or not to trap

Steve: The Neutral Zone Trap. The worst thing that ever happened to hockey. The stifling system that New Jersey perfected. It led the Devils to a Cup and is now a cancer on the game. Clog up the neutral zone. Don't forecheck. Only worry about offence if the opportunity presents itself. Ugh. Bore the fans to death. Win some games but kill the sport of hockey. In frustration, Oilers'

coach Ron Low hinted that the under-achieving Oilers might be forced to take up the trap. That would be a horrible mistake. A true hockey fan would rather watch the home team go 0-82-0 but play aggressive exciting hockey than watch a Neutral Zone Trap. Aren't hockey tickets expensive enough? Do we deserve the Trap? A professional hockey club has to entertain—if it doesn't, even if it wins, it doesn't have the right to charge for tickets. In the world of soccer, there are clubs that have policies against playing defensive tactics. Ajax Amsterdam has a policy which ensures the team plays an entertaining brand of soccer—which is just as important as winning. Hence, the team has a history of being a high-scoring franchise. Sure, playing the Trap might help the Oil win a few games but it would kill the franchise in the long run. The Trap is bogus—it's a coward's brand of hockey. If the Oilers adopt the Trap, I urge all fans to chant "BO-RING!" throughout the game—or better yet, refuse to pay for tickets.

John: Wait a minute. Let us not forget the virtues of playing the trap. I don't do enough reading and if the Oilers take up the neutral zone trap I'll be able to bring books to the games—I won't miss any action. And Steve, what about the games that fall on Tuesdays, which are your busiest editing nights? You could bring your work with you to the games. What about that book you're writing? Just think how quickly you'd have it written after 41 home games—you're likely to see a lot of overtime as well. In fact, all of those things that you always wanted to do but never had time for you could catch up on. I mean, why even go to the games?

Vancouver contest:

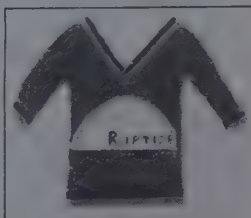
OK, you entered—and here are our winners for the re-name the Canucks contest. A lot of fans agreed with us that the Canucks was a poor name for a team totally owned by American interests.

Our winner, none other than **Allen "Watermelon" Zuk** of Calgary (no less), who suggested a name that would represent Vancouver's position on the Pacific Rim: the Vancouver 温哥华. Allen wins a copy of *Tough Calls* by *Hockey Night in Canada's* Dick Irvin. Our graphic designer, Terry Cox, came up with a jersey idea, featured here:



We also had a couple of other great name suggestions. Edmonton's **Gordon Shesternik** came up with a blue, teal, red and white design featured below. Gordon wins a copy of *The Rink: Stories*

From *Hockey's Home Towns* by *Hockey Night in Canada's* Chris Cuthbert and Scott Russell. We love the plunging necklines on the Vancouver Riptide's jerseys



Edmonton's **Tom Mar** also came up with one we'll pass on to the Orca Bay front office: The **Vancouver Vanity Plates**. Tom wins a copy of *Jamie MacKinnon's The Great Lakes Beer Guide* because, really, what goes better with hockey than beer?

Oh, Vue cartoonist James Grasdahl came up with a few designs, as well. Check them out. >>>

Win stuff!

We still have that copy of *Douglas Hunter's Champions: the Illustrated History of Hockey's Greatest Dynasties* up for grabs. All you have to do is guess the attendance of the Dec. 5 Phoenix-at-Carolina match-up. Closest to the figure without going over wins the prize.



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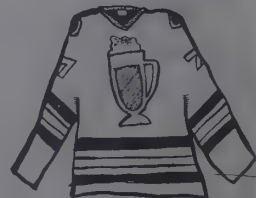
THE VANCOUVER BUDS



THE VANCOUVER CLEAR-CUT STUMPS



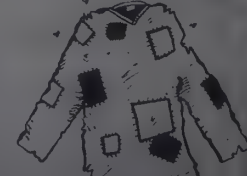
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Using the Internet to get medical information

Authors write a book on precautions and Web sites

HEALTH

BY AMY HUGH

If there is one truth it is that people, in general, are not well-informed enough about the inner workings of their own bodies. When we are sick we go to the doctor, we present our ailments and take the medication prescribed for us. Many people feel intimidated by their doctors and are loath to ask questions concerning their own bodies—their own bodies!

This has to be changed. Internet authors Jim Carroll and Rick Broadhead have just written *Good Health Online*, a book that encourages people to get on the 'net and learn something about themselves.

I was a bit concerned when I first encountered the book because neither Carroll nor Broadhead are medical doctors—but Carroll didn't think this was a valid concern.

"I'm writing the book from the perspective of a consumer, of a user of health care services," says Carroll. "I wrote it with full recognition that there are millions of people who are already using the Internet in this regard in the first place. Writing it as a user of the health-care system,

I'm offering my perspective on it."

Perhaps this is a good idea because what a doctor may consider to be valuable information, a person without the same background may find convoluted and plain unreadable. The authors offer methods of finding sites that provide accurate information without bogging the reader down with statistics and medical jargon.

Finding a reliable site is often a problem. If, for example, you enter a name of a drug, your search will most likely link you to personal webpages describing that person's own "mind-shattering" experiences with the drug. Or worse you could get linked with the company that actually makes the drug. Some people would consider this an ideal source but trust me, it's not. Drug companies are in it for the money so what you'll most likely find is shameless self-promotion. To avoid wasting time on these sites, Carroll suggests—besides using the sites suggested in the book—checking the credentials of whomever is providing the site. If they are not doctors, qualified scientists or reputable organizations or authorities, avoid the site.

Researching your own ail-

ments is meant to provide you with more information so you can feel more at ease with your doctor's diagnosis, but by no means is it intended to replace your physician. Don't self-diagnose, it is very dangerous. Symptoms are very diverse and often extremely vague for many ailments. If you are researching an ailment and discover you have certain symptoms that characterize this illness, it does not necessarily mean you are afflicted by that ailment. Symptoms are used as starting points for doctors there are no absolute truths when matching symptoms to an illness. People are different and will of ten present different symptoms in various degrees for the same ailment. And if you blow certain symptoms off as being unimportant because of something you might have read on the 'net, you might be causing yourself irreparable damage. Carroll agrees whole-heartedly about the dangers of self diagnosis.

"Self diagnosis is a very dangerous thing and I try to emphasize that in the book," asserts Carroll. "I don't think anybody should be using the Internet to do a diagnosis on themselves. I think they have to go to a doctor for that. The doctor has the background, the history, the experi-

ence that you and I don't have. I think it's a tool we should use once we've been diagnosed. Or if we do have symptoms, to try and understand a little bit before we do go into the doctor's office so we can ask a few questions."

Carroll insists that the trend of using the Internet as a medical tool is the wave of the future and doctors that don't advocate patients utilizing this tool should step down or catch up.

"If you're doing this—and you find it is a useful tool to your self—and your doctor just complains to you and tells you, 'You shouldn't be using the Internet to find medical information' we suggest you find another doctor." Carroll states emphatically. Find someone from the younger generation who is on the Internet and does understand how to use it and is willing to work with you as a partner in the way you use it. I would hope I would go to my doctor one day and he'll tell me, you got some condition and he might also tell me, "I think the best places you should start to look to understand more about what I told you are these sites." I think that's what the health care industry will start to do one day."

To me this seems a Utopian vision but Carroll insists we are closer than one might think. ●



Great Books Are Just The Beginning

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from Tanya

The Stone Angel by Margaret Lawrence

A poignant tale of a life on the Canadian prairie. It follows Hagar through the good times and the bad. Through it all the never loses her fierce pride or her formidable spirit.
from Richard

The Horse Whisperer by Nicholas Evans

This is a great book for anyone who is excited to learn about horses. It's a story of a man who can communicate with horses. A great book for anyone looking for inspiration.
from Shirley

And The Ass Saw An Angel by Nick Cave

Extremely dark and brooding. This book is like reading a horror novel with a twist.
from Mike


The Cure For Death by Lightning by Gail Anderson-Dargatz

Belli Weaves is the daughter of a rural family. Life in the farm is described in graphic detail and Belli's commitment to farm chores contrasts unexpectedly with the myths and folklore it's rooted in the family on a nearby reserve. The characters are all brought to life through Anderson-Dargatz's vivid and evocative prose. This is a book worth reading.
from Stephanie

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FASHION

BY VUE STAFF

The totally baggy look is out, but big and kind-of-baggy are still keys to today's look for snowboarders. That doesn't mean snowboarders are slithering into tight and sexy spandex, but the cool look is definitely narrower. Out of necessity, the clothing is baggy enough to be practical for the bending, flipping and flashy moves that have made snowboarding the fastest-growing winter sport in Canada.

Todd Tansowny, manager of

Plush Sports, explains that layering is vital to the snowboarder's warmth. With the right clothing, a snowboarder should never have to dress in more than three layers. The first layer should be moisture wicking and be of a polyester-cotton-elastic blend. Layer two is the insulating layer and should consist of cotton, wool or fleece. The third layer is the final look and must be wind-proof, waterproof and able to breathe.

Outer layers can get incredibly technical with pit zips for venting, wrist gators, powder

gators at the waist, butt packs inside lined pockets and form fitted removable hoods.

This season, there are not really any "in" colors—anything goes from earthy tones to wild oranges. But please, no neon. And then there's the board—well, check them out for yourself, but directional boards are the hottest. Accepted on virtually every ski hill, snowboarding is the sport for the winter.

Models: Scott and Michelle
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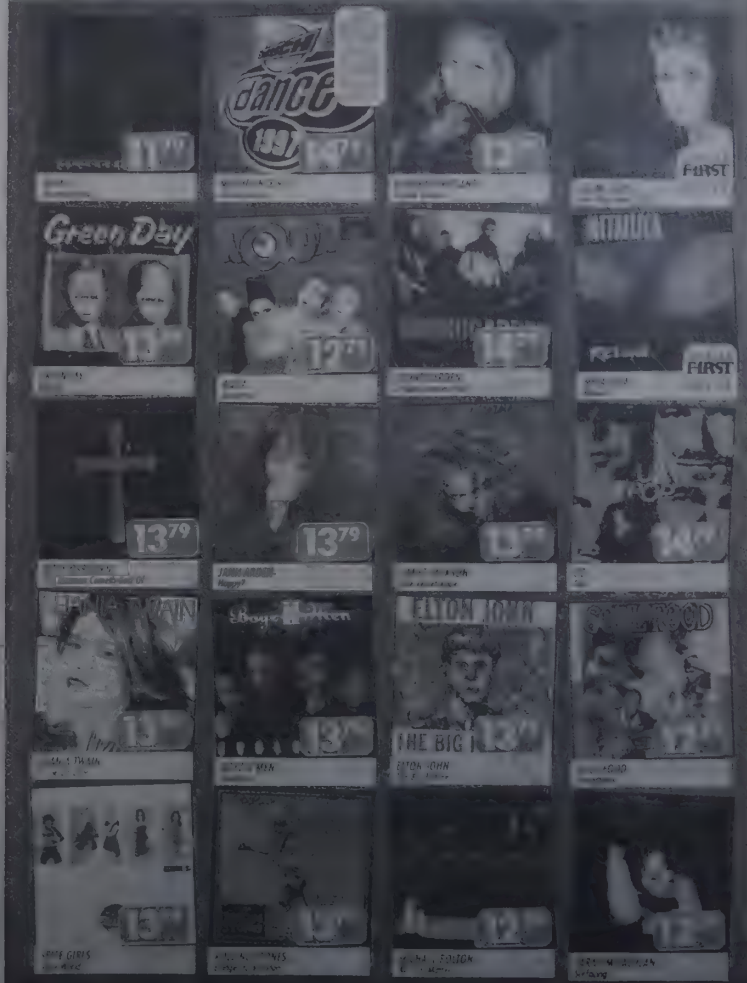
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Lights over Vancouver fuel UFO-mania

CONSPIRACY THEORIES

BY JASON MARGOLIS

Starting at approximately 9:08 p.m. Nov. 15, something unusual was seen in the skies of North America's west coast.

Reports came in from throughout southern British Columbia all the way down to Oregon concerning a strange formation of lights. The number of lights ranged from two to eight, depending on the witnesses' vantage points and the time that they saw them.

Within minutes, Seattle television stations KING and KOMO both aired footage of the lights and hysteria ensued.

Government officials from such respectable institutions as NORAD immediately explained the lights as a Russian rocket crashing back to Earth from orbit. Brief, issued statements announced that the rocket safely

landed somewhere in the Pacific Ocean. However, witnesses clearly noted that the lights were heading inland.

So after hours of silence, the official story was changed. The lights were attributed to a meteor shower. The discrepancy between various official and witnessed reports marks the lights as a true Unidentified Flying Object sighting.

Although I am in Vancouver, I unfortunately did not see the lights.

Of course, I'm extremely disappointed but I'm dealing with it and moving on. During the UFO parade across the night sky, I was watching a production of the play *Zoo Story* starring Edmonton actor Martin Budny.

However, after the play ended and I was apprised of the situation, I quickly assumed the duty of interviewing any UFO witnesses that I could find.

Please note that names and possibly even situations have been changed to protect the innocent.

Astrid and Cleo were two club kids I found dazed at a nearby café.

Both were chain smoking and slurping herbal tea as they described how the lights seemed to pause for a moment and change their flight paths from due south to southeast. The two young women were due to attend a rave later in the evening but opted to pawn off their high-priced party tickets to friends. Their UFO experience affected

them profoundly.

Arthur, a squeegee man, was harassing drivers...sorry, "working" on the corner of First and Main when he saw the lights.

"I'm just minding my business, eh? And then it just flew by overhead. Nice and slow. Was kind of a trail of light behind it, see? I was so stunned I dropped my squeegee."

Brent, a graduate student at the University of British Columbia, managed to snap some digital photos of the lights which he was hoping to put up on his web site.

"I was out walking my Doberman, Sasha, when he started barking at something. It turned out there was this golden retriever across the street. As I fought to keep Sasha on my side of the street, I tripped and fell and when I rolled over I saw the lights. I reached into my backpack and pulled out my video camera and got some footage."

Brent would not elaborate on why he was walking his dog at night with a video camera in his backpack, nor would he show me any of his footage.

"Look for it on my web site, man!" he quipped.

So what exactly were the lights seen by countless witnesses last Friday night? I have my own theory. It's kind of obvious when you think about it. It was just a publicity stunt for the new movie *Starship Troopers*. Well, either that or an elaborate plan to keep David Duchovny happy and content in Vancouver.



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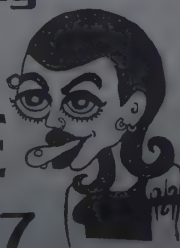
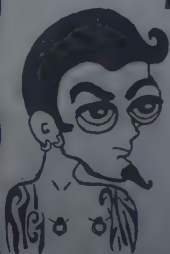
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Music Notes

BRUGHT TO YOU BY GARY MCGOWAN

Man-of-many-bands **Brent Oliver** is reuniting with the group he was in before the **Maybellines** this Thursday. Egg's alt-inflected sounds had a brief moment in the Edmonton music sun before the comet's tail grew cold and it passed from sight a couple of years ago. The membership will crank it up one more time at the **Rev** Thursday night. The band'll be in the company of the newly revitalized **Baffin Island Party** and **Party Doll A Go Go**. The latter group is an offshoot of **Virus 23**, the experimental act fronted by **Grant MacEwan** music teacher **Bill Damur**. When Mr. Damur wasn't whipping the butts of some unrehearsed first-year students, he and **Virus 23** got into some very interesting conceptual musical exercises on several Edmonton stages over the years. **Party Doll A Go Go** is a more accessible undertaking than **Virus**, so anticipate an evening in which the melody is more discernible.

No less a figure than **P.J. Perry** has given **Don Berner** the nod as a saxophonist to watch in the years to come. You can watch and listen to him and his sextet on Friday night as the **City Media Club** makes a rare excursion into jazz music. Berner and his sextet debuted at the **Yardbird Suite** in the spring of 1996 and since then they've been making sporadic appearances in the city. The group fingers **Art Blakey** as a prime influence on their sound with a nod in the direction of **Bobby Watson**. Expect to hear selections from those two artists, along with originals from Berner and company, Friday night.

Rebar has been promoting Saturday's **Art Bergmann** gig as an appearance by "the Devil himself." Of course, that's absurd. The Devil could never have survived the legendary rock 'n' roll excesses that Bergmann has experienced in his life. Bergmann's groundbreaking work in Canadian punk has been gaining new respect with each passing year. He was given a nice nod in director **Bruce MacDonald's** movie **Hard Core Logo** thanks to the inclusion of the song "Hawaii" on the soundtrack, performed by the **Young Canadians**, one of Bergmann's earliest groups. (If you aren't familiar with the song's proto-punk chorus, seek out a copy now). Bergmann has just completed recording an acoustic album with producer **Peter Moore** (of **Cowboy Junkies** and **Jr. Gone Wild** notoriety), which should be released in the spring of 1998. The "boy and his guitar" trip is how you'll see him Saturday night. Naturally, Bergmann's version of "acoustic" will melt down any granola bars in the vicinity, so don't confuse "unplugged" with "laid-back." Appearing with Bergmann at Rebar will be Edmonton's **Christ Smith**, who's no slouch at making an acoustic guitar howl himself.

The seemingly endless parade of Celtic acts through Edmonton gets a little longer this week. **Uncle Remus** may not be a name that conjures up visions of kilts and sporrans but Celtic is definitely the band's musical thing. It'll be giving you a listen on Wednesday night at the **Sidetrack Café**. Joining **Uncle Remus** is a new project from artist-about-Edmonton **Joe Bird**. As if **Three Dead Trolls** in a Baggie and **Hookahman** weren't enough, you'll be able to see Mr. Bird's newest musical undertaking on Wednesday: a group called **Grrrr**.

Future Shop has established itself flogging electronic gear and cheap CDs to a budget-conscious consumer. Shoppers were hard-pressed, though, to find any independent music product in the company's stores...until now. The company is embracing the indie world in a big way with the launch of its **Future Stars** program. Begun in Vancouver last year, the program has expanded to Edmonton in recent weeks. Not only can you now pick up indie product beside all of those major-label releases, but **Future Shop** is hosting a series of "in-store" performances by a slew of local acts. **Painting Daisies** will be the recipients of this week's largesse when they play the downtown store Friday night at 8:30 p.m. in support of their debut CD **Flam-bescence**.

Speaking of **Painting Daisies**... the ladies have set themselves up for a busy weekend. After their Friday night in-store, you'll have not one but two opportunities to see them Saturday night. The **Daisies** are part of the Saturday night bill at the **Sidetrack Café**, which sees them play with new Edmonton buzz act **Michelle Boudreau** and their good buddies from Calgary, a trio called **Maude**. As an aside, the originally scheduled headliner, **Linda McCrae**, was forced to cancel her Edmonton date at the **Trak** because of routing problems further up the highway. After the **Painting Daisies** finish their set at the **Sidetrack**, they'll hop into their musicmobile, race across the river and join the already-in-progress benefit show for the **Alberta Burn Rehabilitation Society** at the **City Media Club**. The Society does some wonderful work assisting burn survivors to rebuild their lives. They run a kids' camp for young burn victims, conduct hospital and school visitations and generally assist people who've been touched by a burn tragedy cope and recover. **Luann Kowalek** and **Bill Bourne** join **Painting Daisies**, lending their time and talent to this benefit.

Good News-punks take life as it comes

PUNK

BY PHOENIX HOPKINSON

MxPx is at it again—spreading the Good News of their Christian ways to kids not used to hearing about Biblical ideals in their music of choice.

After all, would you ever picture the Offspring belting out a song about Moses and the Red Sea? Or the Dead Kennedys extolling the virtues of leading a monogamous lifestyle instead of anthems like "Too Drunk to Fuck?"

But MxPx is willing to spread the message to whoever will listen. The trio who put out **Pokanotcia** and **Teenage Politics** have just released their latest album, **Life in General**.

"This is a further progression of the band," said guitarist Tom Wisniewski.

But it wasn't easy for the band when it entered the studio to record its third album. One major setback the group encountered while working on its new album was that **Life in General** had to be recorded twice.

"The first recording sounded horrible... we had to do the whole thing over again."

Although the band compares itself to the Descendants, the trio claim to have no idols, just the love of the work. The group of twentysomethings has been together for four years and have been friends since junior high. They originally formed a band called **Magnified Play**, but because the drummer made his periods like x's, the monogram of the band's name became MxPx.

The band began touring right out of high school and eventually made it to places such as Quebec, Japan and Germany. Wisniewski states that the group's youth prevented it from activities that would have helped MxPx with its music.

"We couldn't see certain shows because of our age."

The group claims that the new album is a bit different from the other two. But Wisniewski hopes that **Life in General** will receive the same response as the past two albums.

"It gets boring if you do the same thing over and over," Wisniewski said. "Our last records were received really well."

The groups tries to target audiences between the ages of 12-25.

The pressure to keep producing high-quality records doesn't seem to be affecting the band however.

"We just do what we love best, make music. Fortunately people have been liking it. We just write and sing about our life from day to day."

MxPx w/ Bracket and Reset
Rebar
Nov. 26

Gary McGowan's Profiles

Name: Stephen Hoy
Notoriety: Drummer with Pazzport, purveyors of "electric instrumental music."

Next gig: CD release party, Nov. 24 at the Sidetrack Cafe (10333-112 St.)

Favorite movie: *The Godfather*.

Favorite part of your personality: My sense of humor.

What do you want to be when you grow up? The general manager of the Edmonton Oilers.

Favorite smell: Chinese food.

Memorable school experience: I was the drummer in the school band at Strathearn Junior High. We were scheduled to play in the Kiwanis Music Festival. I wound up missing a bunch of rehearsals before the festival so the music teacher demoted me to triangle player.

Most creative time of the day: Late night.

Gig from hell: One of the cover



Stephen Hoy

bands I was in played the Dried Hotel in Wetaskiwin. During our set, a woman came up to the stage and asked if we could stop playing so she could put some quarters in the jukebox.

Good luck charm: A pair of Quantum 9000 drum sticks that I keep in my sock bag. I never use them, but they've been in that bag for 15 years.

Most prized possession: My vintage K Ziljan cymbal.

Fantasy: Scoring the Stanley Cup-winning goal in triple overtime against the Montreal Canadiens.



THURSDAY NOVEMBER 20

EGG

REUNION PARTY

Baffin Island Party • Party Doll A Go Go

FRIDAY NOVEMBER 21

The Buicks

Seedy Release Party

Las Vegas Crypt Keepers

Lotus Galaxy

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Mark Cassius (second from left) is the 11th singer to add his doo to the Nylons' wop.

Na Na Hey Hey (Kiss Him Hello)

There's a new Nylon on the block

POP

BY DAVID
GOREIL TAYLOR

PreVUE

When Mark Cassius first saw the Nylons live in the late '80s, he never dreamed that one

day he'd be a member of the group.

"At that time I was working on my musical theatre career," he says. "But I've always liked that type of music. I grew up singing in choirs and barbershop quartets, so I know the buzz you can get from good, tight harmony."

Cassius was born in Port-of-Spain, Trinidad, emigrating to Canada in 1981. He made a career with Toronto's Live Entertainment, performing in such musicals as *Cats*, *Showboat* and *Joseph and the Amazing Technicolor Dreamcoat*.

But Cassius began to have second thoughts about his theatre career. "What I was doing wasn't enough," he says. "I wasn't singing enough. I had a very successful career and I'm a good dancer and actor, but what I really wanted to do was sing."

Cassius heard that the Nylons were losing their baritone, Calgary native Gavin Hope, who left the group to join the cast of the musical *Rent*. He sent them a tape and did two auditions, making the cut each time.

"I got an instant feeling of being welcome. I felt like we fit. As I left the second audition, I thought, 'No matter what happens, that felt great—and I got to sing with the Nylons!'"

So in mid-September, Cassius was accepted as the 11th member of the Nylons in their 18-year history and the rest, as they say, was... practice.

"I had to learn all the material for the new album [*Fabric of Life*] as well as all of the other songs we perform in concert. I had two months to catch up on 18 years of material."

Luckily for him, though, the Nylons have new member initiation down to an exact science. They gave him tapes of each song with his part on one track, so he could learn his melodies by ear.

Cassius had his debut two weeks ago in Madison, Wis., the

first stop on the Nylon's tour to promote the new album. "I had a couple of butterflies," Cassius admits, "but the audience was so warm and receptive that it didn't take long for me to feel comfortable."

"The guys were great. I could tell by their eye or head motions if I was moving to the wrong place. It got so I could read in a smile that they were saying, 'OK, wait four beats.'"

More than half of the Nylons' numbers are choreographed, says Cassius. "That's enough to give that slickness that goes with a guy-group but not too much to detract from the singing. You see the Four Tops on TV and everything is choreographed to within an inch. We're more freestyle; there's room to improvise and we pick up from each other. It ensures that the audience isn't getting the same thing every night."

Fabric of Life is a bit of a departure for the Nylons, who are known for "Nylonizing" '50s and '60s classics. It includes Hall and Oates' "I Can't Go For That" (complete with a fiddle solo by Ashley MacIsaac) and George Michael's "Monkey" as well as a few original songs.

"People expect the '50s and '60s material because it's so closely associated with a cappella singing," says Cassius. "But there's enough of that on previous Nylons recordings. We still focus on the voices but we enhance it with a '90s feel."

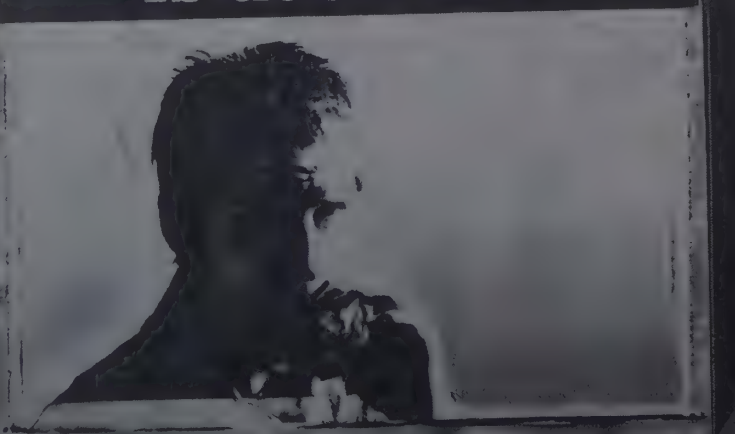
Cassius is relieved his career-change gamble paid off. "I certainly wasn't looking forward to unemployment," he jokes. "But I've always believed that unless you give the universe a clear message about what you want, you won't get the rewards." ●

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BY STEVEN
SANDOR

PreVUE

In the music industry, stories of bands getting a second chance at major-label success are rarer than a bleeding steak.

But for Zuckerbaby, the Calgary-based quartet named after the '85 German film, watching their deal with then-MCA distributed 510 Records crumble may have been the best thing to happen to their collective career.

The band was signed to the Mercury/Polydor group after impressing ex-Northern Pike Brian Potvin (now working in the record label's A&R department) and stealing the show at the '96 MusicWest conference in Vancouver.

"It was kind of a thrill for me to get looked at by Brian," says Zuckerbaby singer/guitarist Andrew Eichhorn. "I'm originally from Saskatchewan [home of the Pikes] and I was a huge fan of the Northern Pikes' music."

"We [the band's lineup features Eichhorn, guitarist Reed Shimozawa, bassist Brian Doss and drummer Wayne Stadler] were all playing in different bands around Calgary. Reed made some contact with some people out east and we were always mailing people our demos and our CDs. Basically our pestering people came to a head last year. The people we'd been bugging came out to see us. Then we really lucked out. We got a deal with U.S. indie 510 Records, which was distributed by MCA. But at the 11th hour, there was a shifting at the top of MCA and they pulled some of their boutique labels, of which 510 was one."

So after impressing the execs at MusicWest, the band got a new deal with Mercury and a new lease on life. The band's self-titled debut album hit the store shelves this year and it features a mish-mash of styles, from Brit-pop to glam to gentle acoustic numbers.

The album has done well enough in Canada that the band has already secured an American release for the album.

"The band's grown up quite a bit, even in the last few months," says Eichhorn. "We've toured quite relentlessly."

After taking a well-deserved post-Christmas break, the band plans to head to the United States to help push the album in the American market. A new video will be shot for the "Shampoo" single. And fans can even expect to hear a few new songs in the mix the next time the band plays live.

"I'm always the type of person to leave things until the last minute," admits Eichhorn. "We've all been working on songs, but it doesn't come quite as freely when you're on the road. But now that we're headlining some shows and have a longer set, we might play a couple of new songs."

Zuckerbaby
Power Plant
Nov. 22

Guitarist plays with strings attached

CLASSICAL

BY DAVID
MUNIEL TAYLOR

PreVUE

When one thinks of classical music, the guitar doesn't spring instantly to mind. The bulk of chamber music is written for the piano or for bowed string instruments such as the violin or cello—and most of the remainder is for instruments regularly found in the symphony orchestras such as the flute or French horn.

But guitarist/composer Ben Tobiasson has made a career out of the classical guitar, an instrument often neglected by composers due to its association with popular music and the lower classes—an association that, one might argue, still exists today.

Tobiasson started out on the steel-stringed guitar, the kind played with a pick and used in rock 'n' roll and country music. But his family's interest in classical music

led him to pick up the nylon-stringed, finger-played classical version and take up studies with Frank Gay, a renowned teacher and guitar-maker.

"I thought I was quite the hot shot when I was 15," says Tobiasson. "Then after my first lesson with Gay I realized I knew nothing."

Tobiasson has learned a few things in the last 30 years since that lesson, if three CDs, a Best Classical Artist on Record award from the Alberta Recording Industry Association, appearances with the Edmonton Symphony Orchestra and a teaching job at Alberta College Conservatory of Music are to be believed.

Tobiasson is working on a new double CD recording with Royal Records, which will include many of the pieces he will perform in his upcoming concert at Muttart Hall sponsored by the Edmonton Classical Guitar Society.

The first half of the concert is devoted to established classical

works, including pieces by Fernando Sor, the first of several Spanish composers credited with making the guitar a respected concert instrument. Tobiasson has also arranged some pieces, including two preludes and a fugue by J.S. Bach which were originally written for the lute.

Another of his arrangements is the first movement of Beethoven's Moonlight Sonata which, although written for piano, is quite guitaristic in sound. "Beethoven is known to have been a friend of [guitarist-composer] Mauro Giuliani," says Tobiasson. "So I think he started out writing the sonata with the guitar in mind. But eventually he must have thought the piece was just too good [to consign to that unpopular instrument]."

The second half of the concert features Tobiasson's own works and arrangements, including themes from the movies *Love Story* and—wait for it—*StarGate*. Tobiasson could sense my incredulity at this last selection, so he picked up his

guitar and played a few bars for me over the phone—making this the first time in my professional career I have been serenaded. And yes, it sounds quite lovely and guitaristic.

"It's a challenge to arrange some of these pieces," says Tobiasson. "You have to take music for a complete orchestra and chorus and make it playable on six strings."

Also in the second half of the concert will be an homage to Frank Gay, who died in 1982. Gay built Tobiasson's first handmade guitar (in-between making guitars for George Harrison and Carlos Montoya) and was a huge influence on Tobiasson as well as many Alberta guitarists. The piece is a medley of folk and dance tunes which Tobiasson and Gay played together in concerts.

Ben Tobiasson
Muttart Hall
Nov. 21

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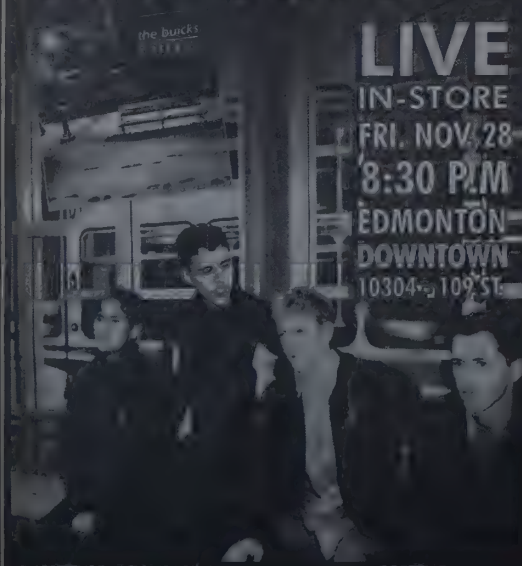
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Odds look for their season in the sun

ROCK

BY STEVEN SANDOR

PreVUE

Vancouver's Odds, those intriguing rock-meisters who have managed to become radio staples without losing their sense of humor, are making one last pass through Western Canada before getting into the studio to record a new album.

But if you head down to Red's to see the band (singer/guitarist Steven Drake, singer/guitarist Craig Northey, bassist Doug Elliott and drummer Pat Steward) make sure to request the band's cover of the Terry Jacks' classic "Seasons in the Sun," y'know, the song that has the lines "Oh papa please pray for me/I was the black sheep of the family..." Basically, the cheesiest Canadian song ever written. The band has the song in its repertoire, but Elliott says the Odds will belt out their special version of it only when requested to do so.

"We'll probably record our next album where we recorded *Nest* [the band's '96 hit record that featured the singles "Someone Who's Cool" and "Make You Mad"], at Mushroom Studio in Vancouver—which is a great-sounding room," says Elliott. "That's where Terry Jacks recorded 'Seasons in the Sun.' The last time we were there we went into the tape vault and looked for the very tape of the session which had 'Seasons in the Sun.' But the tape was missing."

Before the band's *Nest* finale tour, Northey (who scored the Kids in the Hall's *Brain Candy*—the Kids have been regular guests on Odds videos, too, including Bruce McCulloch's legendary roller-skate bit in "Make You Mad.") traveled to Phoenix to write songs with the Gin Blossoms. He's also penned tunes for Roseanne Cash and Damhnait Doyle.

Interestingly, *Nest*, the band's fourth platter and second effort for Warner Music, did not sell as well as the band's previous effort, *Good Weird Feeling* (which spawned the memorable single "Eat My Brain" and went platinum in Canada), despite the hit single "Someone Who's Cool" and its accompanying video, which saw the band play in rooms while something on the set constantly changed.

"Sure, we had to stand still a lot of the time while they changed the scenes around us," says Elliott. "But don't feel sorry for us. The editor of the video deserves it. There were 682 edits in it. She did it all in a week. We'd stand there and get shot by a camera sitting on a crane controlled by a computer. The crane always followed the computerized

path, so the angle would be the same, even though they had changed the wallpaper behind us. It could have been more precise if we would have had more money, but there are still times when you see us kind of jump around on camera. But I like it, I think it gives the video character."

And does Elliott scratch his head over *Nest*'s sales figures—lower than the band's previous work?

"Someone Who's Cool" did amazing as a single and it did well in the States. But it didn't translate into album sales like the time before, which is kind of baffling because *Nest* is a much better album."

Opening the show will be Vancouver's *Damn the Diva*, an act which lead singer Kevin Mackenzie admits needs to be heard at least four times to be appreciated—at least on the band's new disc, *Flow and Steer*.

The single "Breezy" is being added to radio in Vancouver and has been in the band's repertoire for some time. The band's sound features guitar layering with some abrupt stop-and-start interplay between Mackenzie and the rest of the band (guitarist Jerry Wong, bassist Tom Christiansen and drummer Jamie Kaufmann).

With engineering help from GGGarth (the man who produced the first *Rage Against the Machine* platter), Mackenzie has one hope for the disc: that people will take time to listen to the music.

"There's a lot of layers to it. I think it takes a few listens to appreciate that we've tried to put a lot of depth into it—in both our music and lyrics. Our goal is to get it out to as many people as possible, that's why it's great to get on the bill with the Odds and we owe them our thanks."

It was through Canada's unofficial national sport that the band hooked up with GGGarth.

"Jerry, our guitar player, plays in the Musicians Hockey League in Vancouver [the Odds also play]. GGGarth had just moved back here from Los Angeles and he agreed to work on it out of the kindness of his heart. Really, we've had a lot of breaks to help make this album."

The band doesn't plan a full-scale tour until after the winter storms have settled. A near-death experience a couple of years ago near Prince George, B.C. has made the band a little more road-wise.

"It was the first night of the tour," says Mackenzie. "We hit some black ice and went off a 22-foot cliff. We all ended up in the hospital."

Odds w/ *Damn the Diva*Red's
Nov. 21

If it's Baroque, don't fix it

CLASSICAL

BY DAVID
GORIEL TAYLOR

PreVUE

On its own, Vivace may seem to be an obvious name for a classical music group; after all, it's a common tempo indication in music, meaning "lively" in Italian. But the Edmonton chamber ensemble called Vivace takes its name from a tongue-in-cheek acronym—Very Interesting Variety of Chamber Music Ensemble—and its programming ideas are as original as the name.

"We started Vivace two years ago to present new and original chamber music," says flautist Kathleen Schoen. "We play everything from Baroque to new music; we don't want to be pigeonholed into one genre." Or into one number of musicians; they started with four musicians but decided to call themselves an ensemble instead of a quartet in order to be free to hire other musicians to play with them.

And a good thing too, because in their upcoming concert of Baroque music, they've added harpsichordist Karen Epp. Of course, you could still consider the ensemble a quartet because in the 17th century, the cello and harpsichord were considered one instrument, playing an improvised part over a set bass line and chord structure called "basso continuo."

This concert takes advantage of

the decade-long revival of Baroque music but Vivace goes the full nine yards (or 300 years, if you prefer). The performers will play authentic Baroque instruments with Baroque techniques, at Baroque pitch (about a semitone lower than modern pitch) and with Baroque tunings—which means they can only play in a limited number of keys, just like 17th-century musicians. Without modern equal-tempered tunings, the farther away you go from the original key, the less in tune you sound.

The string players have to adjust to the precursors of their instruments—which have gut strings at lower tension, different internal construction for a softer sound and a lighter, shorter bow—but that doesn't compare to Schoen's challenge of having to switch from modern to Baroque flute.

"Well, first of all it has no keys and it's made of wood," says Schoen. In many ways, it's like switching instruments altogether because much of the fingering is different and it's pitched in D instead of in C like the modern, metal, keyed flute.

The concert features music by Johann Sebastian Bach—after all, one can hardly do a Baroque concert without its most famous composer. But Vivace will also play music by Bach's lesser-known sons Carl Philipp Emanuel and Johann Christoph Friedrich (not to be confused with Wilhelm Friedemann or

Johann Christian, two more of Bach's 13 children who grew up to be composers).

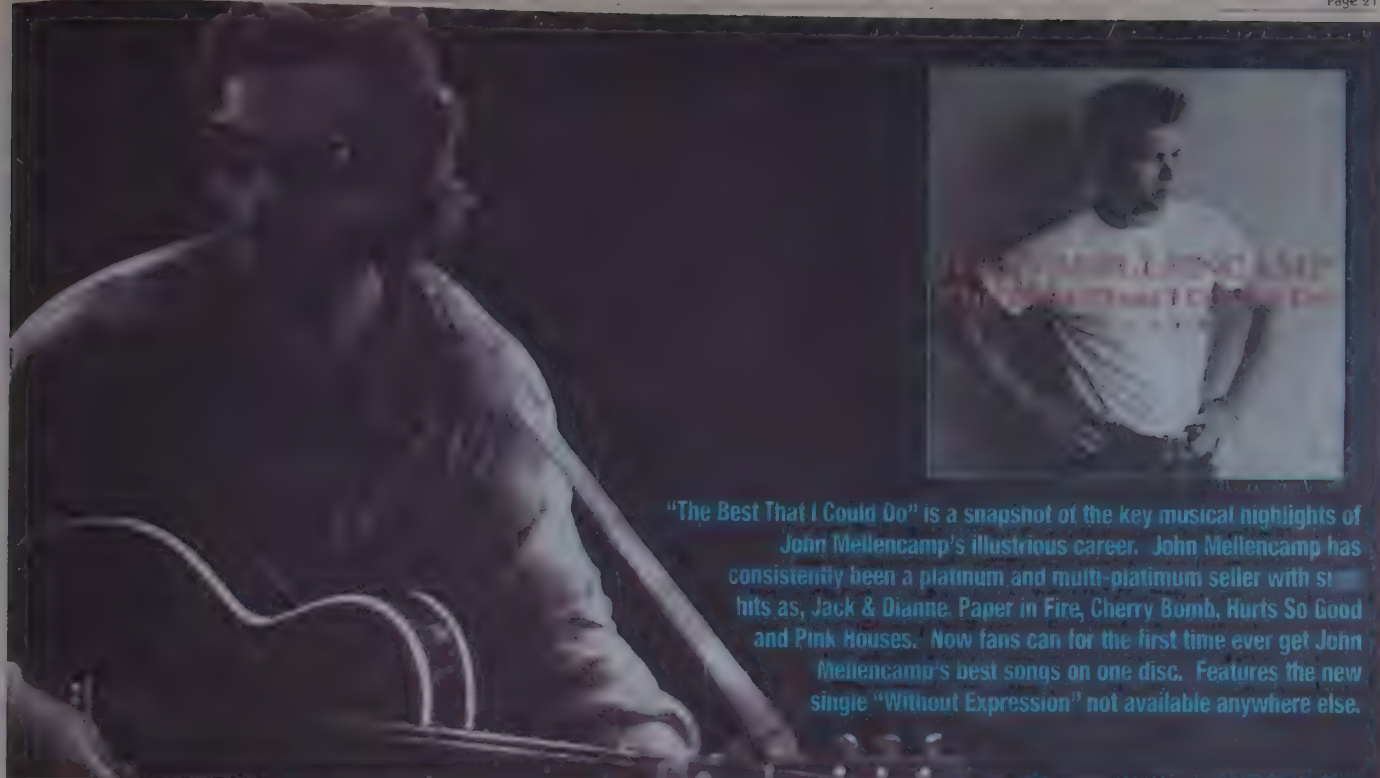
Along with Correlli, Montclair and Couperin, the concert will also feature music by a little-known 17th-century monk named Ivan-schütz, one of the few Baroque composers to write specifically for the viola. In fact, many composers back then didn't specify instruments at all, leaving the musicians to decide whether a certain line should be played by the flute, violin, oboe, etc.

Perhaps the hardest part of the performance will be playing in a genuine Baroque style, which features improvisation, highly florid ornamentation and much less vibrato than the modern ear is used to hearing. In fact, even on those rare notes in which vibrato is used as emphasis, it is done differently—on the flute, for example, one must alternate different fingerings for the same note, producing a much lower variation in pitch than the modern breath-controlled vibrato.

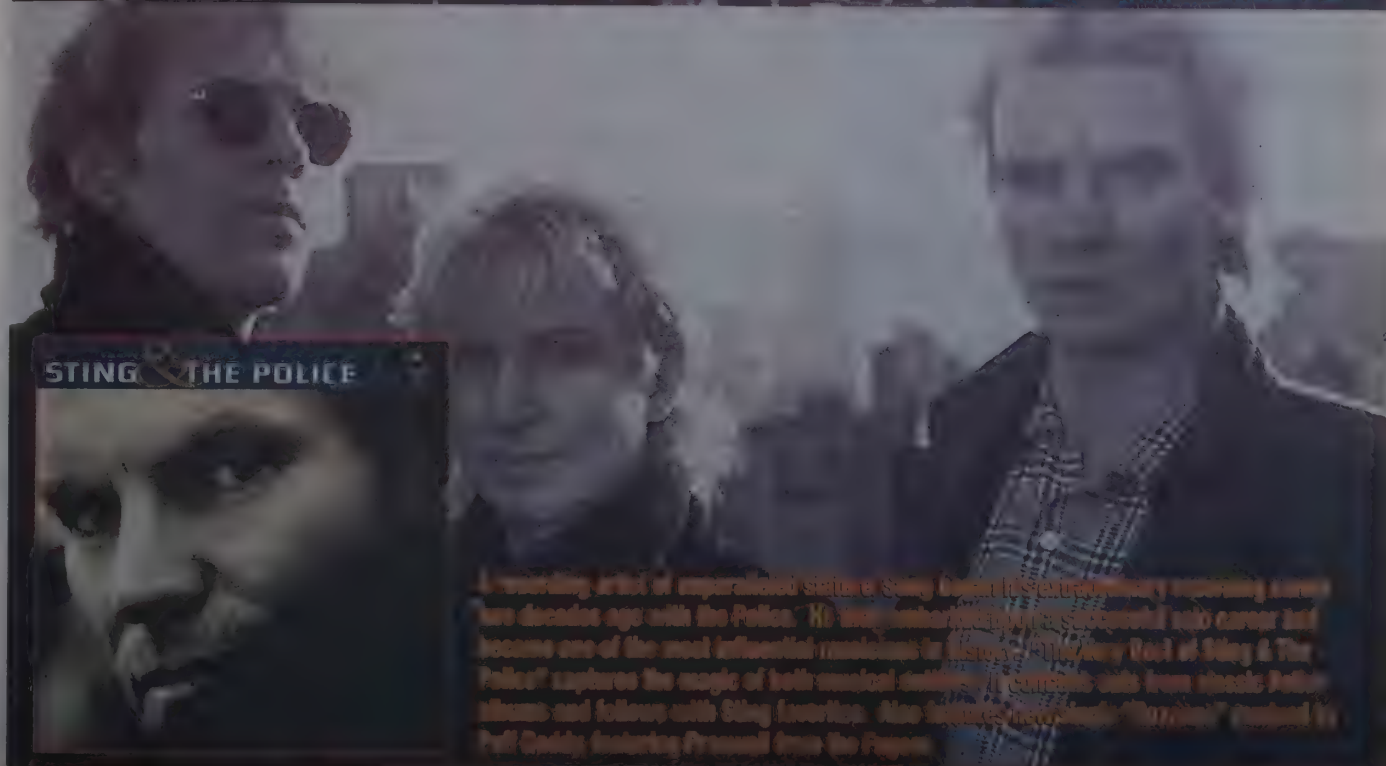
Still, Vivace is up to the challenge. "It keeps us on our toes," says Schoen. Presumably that will leave their fingers free to produce Baroque music as it sounded to Baroque audiences.

Vivace

Garneau United Church
Nov. 22



"The Best That I Could Do" is a snapshot of the key musical highlights of John Mellencamp's illustrious career. John Mellencamp has consistently been a platinum and multi-platinum seller with 11 hits as Jack & Dianne, Paper in Fire, Cherry Bomb, Hurts So Good and Pink Houses. Now fans can for the first time ever get John Mellencamp's best songs on one disc. Features the new single "Without Expression" not available anywhere else.



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Canadians get the blues, too

BLUES

BY CAM HAYDEN

PreVUE

It's time to check in again with Robert Tycholis of the Rockin' Highliners. The last time we spoke, the group was in the process of putting the final touches on its forthcoming CD *What Were You Thinking*.

There was a time when I'd see Tycholis every week or so, at a blues gig or even on the street, but not any more...

"In the last two-and-a-half months we've spent about three days at home...we got home from Toronto on Wednesday, played the Grey Cup party on Thursday and were back on the road Friday morning...we had about 30 hours at home."

In fact, our interview was conducted by phone. Tycholis was in Winnipeg, resting for a day, then heading to Memphis.

"We're leaving Wednesday to participate in the 15th annual Memphis World Blues New Talent Search. As the only entry from Canada, we feel we're representing the country, and in particular Edmonton, even though our ticket to the contest came by way of winning a contest put on by the Toronto Blues Society. There are 39 bands from around the world, the preliminaries are on Friday...if we make it past there we're in the finals with five other bands on Saturday."

I asked him about the idea of a band from Canada competing in a blues talent search.

"You know, I used to wonder a lot—when we first started playing in the States in particular—how people would react to us. Yes we're white, we're from Canada but we're not lacking in soul and we love the blues. So we'll go down there do what we do best and burn."

Their second CD will be launched next Thursday and everyone in the band had a hand in the nine original tunes on the album.

"We used to tell people that we were a 'Jump blues' band but that's really not entirely true...now we like to say that we have been heavily influenced by late '40s and early '50s blues and jump but Clayton, one of our guitar players, is a huge Howlin' Wolf fan and one of the songs on the

new CD is called 'Old Man,' basically a tribute to the Wolf. 'Swing Party,' the tune that kicks off the CD, is just that—and Ken, our drummer, and Alex Harriet, our other guitar player, worked that one out."

Tycholis continued, "A lot of our writing is done on the road in our van. We drive a lot and it seems to provide an opportunity to kick ideas around...it's where things start happening."

"It's important that you write a lot of new material and try to infuse some new life into the music. There are so many blues influences in the band and you'll hear them in the original songs. To us, conviction is everything. When we do a song we have a lot of conviction about that specific song. In fact, we do a Little Walter song even though we have no harmonica player in the band."

"What enables us to play a Little Walter next to Chuck Willis next to a Paladins is that it's just a song to us...it doesn't matter who wrote it, when or why—if it's a song that fits for us we do it. Five of us are of one mind going in the same direction. We love to play, what we do all day is just to get us on stage that night to groove some more."

In the meantime, a pilgrimage of sorts is taking place even as you read this column. "We'll be in Clarksdale, Kansas City, Memphis. I want to walk down Beale street," Tycholis said. "Where all my heroes have been. Wolf, T-Bone, B.B.—all of them have been there."

And now, so will the Rockin' Highliners. We wish them luck and come next Thursday you can head down to the Sidetrack and congratulate them on both their new CD and representing Canada at the 15th Annual Memphis World Blues New Talent Search.

Cam Hayden hosts the **Friday Night Blues Party** every Friday starting at 9 p.m. on the CKUA Radio Network, 94.9FM and 580 AM. Tune in this Friday evening to hear the new Rockin' Highliners CD and the entire interview with Robert Tycholis. Cam also hosts **Alberta Morning Monday-Friday** from 6 a.m.-9 a.m. on the CKUA Radio Network.

**The Rockin' Highliners
CD Release Party
The Sidetrack
Nov. 27**

Buicks motor their music onto second disc

ALTERNATIVE PreVUE

BY DARREN BOISVERT

They are young. They are funny to talk to. They are the Buicks.

They are also enjoyable to listen to.

Red Locker (vocals/guitar), Clovis (drums), J.P. Coroner (guitar) and Sugar Ray Wenseles (bass) are happy with their new CD, *Passage*. It is hot off the presses and they have already sold 500 copies.

"We had a CD release party on Nov. 8 at the Soul Tattoo in Calgary. We sold 25 copies off stage and another 25 to people at school," continues Clovis. "We are one of the few Edmonton bands that get to play regularly in Calgary."

The fact that both Sugar Ray and Red live in Calgary while J.P. and Clovis live here in Edmonton, allows them more opportunities to play in both cities—although they admit the commute makes getting to rehearsals difficult.

"We spend all of our money on gas and Coke," says Clovis.

This unusual arrangement has a simple explanation. They are two pairs of brothers who are also first cousins. Much has been already made of the band's relation to Opposition Leader Preston Manning.

They have been together for over two years now, playing in both cities regularly and even attending Music West in Vancouver. Their previous release, *Thanks Coach*, sold over 500 copies but is now out of print and unavailable.

"Permanently!" says Clovis.

They give the impression they are almost relieved to have progressed to a new level of musicianship. They are happy with what *Thanks Coach* did for them but are excited to have something better to sell.

They have high hopes for *Passage*. They have printed over 1,000 copies. It is a seven-song CD filled with Brit-influenced pop music. They should have little to worry about. *Passage* features excellent songwriting and good harmonies. It displays a level of competency far beyond their ages (17-21).

"We would have liked to produce a full CD," adds Red, "but we ran out of quarters."

They have realistic goals and are quite explicit about what they are trying to accomplish.

"We're not starting off trying to be Radiohead...we just want to write good pop songs," asserts Clovis.

Aside from their upcoming party at the Rev, they will also be performing at the A-channel on Nov. 28. If you do become a fan, you can visit them on their interactive web site.

"You can vote for the ugliest Buick," says Red. "We all log on and vote for the other guys." But it appears the contest is all but over.

"My ex-girlfriend logged on," says a proud Clovis, "and voted for me a thousand times. Now I'm winning."

**The Buicks
The Rev
Nov. 21**

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Van-ity not an issue for Econoline's leader

ROCK

BY AMY HOUGH

PreVUE



Econoline Crush: They're all that they are.

The Vancouver-based Econoline Crush are shooting up the Canadian music charts with a bullet. The band's second single, "All That You Are," is getting Canada-wide airplay and is garnering the band much attention from listeners coast-to-coast.

The band's (Trevor Hurst, vocals; Robbie Morfitt, guitars; "Ziggy," guitars; Ken Fleming, bass; Robert Wagner, drums/percussion; and album bassist Don Binns) new-found popularity wasn't of the over-night variety—EC has previously released an EP titled *Purge* and a full-length effort titled *Affliction* before hitting the mark with *The Devil You Know*. It wasn't until the group produced the video for the single "Home" that it started to make its name in the Canadian music scene.

"I think MuchMusic carries such huge weight in this country," says frontman Hurst. "You know when we did that video and it came out I think it was so catchy the way the video was done. It was an action-filled piece of film and immediately it got everyone's attention. We saw it right away and it was wow, all of a sudden people knew who we were."

Hurst is the dark and brooding type, the bad boy that sets all the good girls' hearts aflutter—and the videos certainly use this to the band's advantage. When asked if he thought a lot of the band's popularity was related to his handsome mug, Hurst replied:

"[I'm] not really objective because everybody looks in the mirror and goes, 'God I look like crap.' I think that part of being a band or being entertainers there has to be some sort of appeal there. Yeah I think it doesn't hurt that we're all—I think everyone in the band's got their own look down and is pretty good-looking. Obviously it does play in to your popularity...It's part and parcel with the whole thing. You can't have one without the other."

"Video today has created a situation where bands have to be way more conscious than ever before of their style, of the way they want to project themselves to their audience," continues Hurst. "They have to be conscious of that or have a complete lack of consciousness about that. You know where the grunge scene came in and it was an anti-image. We've come away from that. There's a rebirth of style in popular and alternative music where it's OK to get ready for a show again."

Part and parcel aside, Hurst believes the driving essence behind the band is the music and not his kisser.

"The music still has to be there first and foremost...The media sometimes thinks that people are really stupid. And they're not. I think the audiences are more sophisticated than we give them credit for. I think they know when they're being sold a bill of goods. They know when it is a fake thing and sometimes they don't mind. It's kind of like the Spice Girls. It's kind of fun because you don't care. You know it's a bill of goods, you know it's all fabricated but at the same time a lot of little kids think, 'hey cool'—whatever—they know the Spice Girls are a hand-

picked group of people that don't write songs, they are just there to do it. But they kind of like that in a weird way. It's like WWF, they know it's not real but what the hell, it's fun."

Unlike the Spice Girls of ill-repute, EC's music is being taken very seriously. The band is now in the midst of fielding offers from various record labels wanting to release *The Devil You Know* in the States. Hurst is sure a deal will be wrapped up by the end of the year. Although a deal in America will hopefully mean world-wide recognition and seas of money, Hurst doesn't see either as a big incentive.

"That really isn't the motivator. I did a lot of soul searching in between *Affliction* and *The Devil You Know* 'cause I used to have a really hard time when people would come up and say, 'what do you do for a living?' and I would say, 'I'm a singer in a rock band' and it would really bother me to say that. I don't know why. It just sounded like such a hokey way to make a living. And now I've kind of to terms with it and I feel really all right with it but it's not the fame or the loot—that really isn't what motivates me."

"I just really love the creative process and I really love playing live...I just want to know I'll be able to do that and not have to worry. 'Oh, my God, where am I going to get my rent this month?' Because that sometimes becomes such an effort, such a time consuming thing that you spend so much time doing that it takes away from your music because your so freaked out like, 'Oh God, if I don't make my rent I'm going to be evicted, where am I going to put my stuff?'"

"We are at a level right now where we're just able to pay our rent and anybody that's not selling or having the success that we are is having to work a second job or depend on someone else to have money to live. It's really tough in this country and I admire all the bands that are sticking it out because it's not as easy as people think it is to make a living at music in this country. There's a lot of distance between the cities and not a lot of people."

Econoline Crush
w/ The Tea Party
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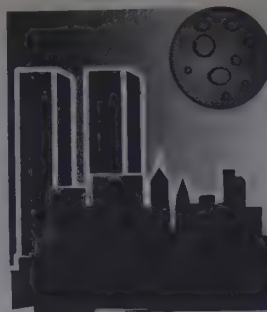


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All That Jazz

By Peter North

I don't want to rub it in but Pazzport's debut CD is a reality—and after a couple of years of hearing that we'd hear and see it "any day" now, the old cliché "better late than never" still applies.

The talented quartet of Trevor Dunn, Stephen Hoy, Paul Shihadeh and Andrew Glover were, for the record, talking about this project a couple of Jazz City Festivals ago but things happen and timetables change.

Recorded right here in town at Louis Sedmak's studio over on the south side, the self-titled disc features nine original tunes of fusion jazz that alternately grooves, bites and cruises. It's a smokin' effort.

And so it should be, given the talented individuals involved coupled with the number of years they've been playing together, both live and in the studio.

For years the band hosted a Wednesday night session at the Renford Inn On Whyte that was as popular with players as it was with the audience. Now that the Ren-

ford is history the group has been making a more concerted effort to make the rounds. After a recent engagement at the Yardbird, Pazzport is taking over the Side-track Cafe Nov. 24 to officially release the long-awaited album.

Jack Semple and P.J. Perry guested on the disc and given the members' collective number of close musical friends in our community, don't be surprised if a few well known faces add some licks to the show that begins at 9 p.m.

xxx

Once the leaves turn, this individual's listening habits (when it comes to radio) change radically and more hours of music seem to be devoured until the snow melts.

The change recently made me aware once again that jazz fans really are a fortunate bunch in this city when it comes to finding the music on the dial.

The programming at CJSR continues to get better with each passing year and you can pretty much get a daily fix from that station.

CBC FM (or I guess that's CBC 2) has added an extra night to Ross Porter's show, giving us his great choice of material Monday-Friday for two hours beginning at 10 p.m.

And of course CKUA has Bill Coull, the old disc jockey, and others covering jazz turf every day as well. There isn't another city in Canada where jazz can be found on the dial as frequently as ours and if you're not sure of the start times, give the stations a call and they'll all gladly give you the low-down.

xxx

With live rooms featuring jazz

music not exactly being in abundance these days, it is nice to announce an addition to the scene.

Zenari's, which is right in the heart of downtown on 101 St. and Jasper Ave., began a Friday night jazz policy last week.

The first act up was the Jerrold Dubyk Trio and on the 21st the comfortable bruschetteria/coffee-house features another trio, this one led by trumpet player Dave Herick.

On the last Friday of the month, guitarist Jim Head will be bringing in his band.

The music goes from 8 p.m.-midnight and the cover charge is an affordable \$3.

xxx

The biggest ticket for a jazz gig this month goes Saturday night at the Yardbird Suite.

World-famous soprano saxophonist Steve Lacy and his trio make a one-night-only appearance at the club. It will likely be sold out.

He was recently named as the best player on his chosen instrument for the Downbeat Critics Poll.

Lacy, who has been playing for five decades, has been an ever-evolving musician both in the studio and in live contexts. He'll no doubt have jaws dropping and minds swirling when he plays this rare Edmonton date.

He'll be accompanied by drummer John Betsch and bassist Jean-Jacques Avenel.

Tickets are \$20 for Yardbird Suite members and \$25 for guests. They can be picked up at Ticket-Master outlets or at the door if you line up early enough. Doors open at 8 p.m.

SPIRIT OF THE WEST



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Ex-Tool member slacks way back into music scene

LUSK
Free Mars
(Zoo/BMG)

Let's say that, like myself, you feel that "bands" like Aqua are to pop music what beef jerky is to fine dining. Pretend that (I know it's such a stretch but try) most of what's out there is either pretentious, derivative or just plain dull. Assume for the moment that all you want is some carefully crafted, yet fresh-sounding pop music that doesn't march in lock-step to the beat of the Rhythm Ace 2000 drum machine. Surrounded by all this "can I wrap that up for you?" commercial tune-smithing, where can you turn? You might want to give a spin to Lusk's *Free Mars*. Don't be put off by the art-nouveau packaging, you're not getting a set of over-blown retro wank, this is the real deal.

Lusk's (a British term for, well, slack-er) approach is, according to founder and ex-Tool bassist Paul D'Amour, to take "the skeletal songs from the Alley (seminal L.A. rehearsal studio once occupied by coke-addled '70s MOR mainstays Fleetwood Mac, among others) and basically overburb the shit out of them over at my house." Working with partner Chris Pitman, D'Amour has put together a fine collection of songs boasting a palette of wide ranging musical influences—that, I might add, don't suck.

The result is an album full of shifting moods, textures and atmospheres, all lovingly drenched in a cornucopia of electronic gadgets, old effects pedals and musty vintage gear. It's a far cry from the unleashed aggression of Tool but a welcome addition to any collector of decent pop music with a touch of home studio experimentation. And just to clarify, no, it sounds nothing like Fleetwood Mac. Chow down, audiophiles!

T.C. Shaw

B.B. KING
Deuces Wild
(Universal)

Here's another big-budget attempt at trying to push the blues into the front racks of your local audio outlet.

Teaming Mr. King with the likes of Van Morrison, Tracy Chapman, Eric Clapton, the Stones and Heavy D may have sounded like a good idea at the time but when it's all said and done this batch of 13 tunes just doesn't have enough to give it the thumbs up.

For starters, there seems to be a lack of spark between the main man and his guests on most of the tracks. Take one look at the liner notes and you begin to find out why. Certain tracks required shipping the tape to four or five studios around the globe to get everybody's contributions lined up. No wonder there's no spark when half the band is playing on one side of the ocean and the other half is in L.A. or New Orleans.

King's previous disc of collaborations—*Blues Summit*, which found him in the company of Albert Collins, Joe Louis Walker, Ruth Brown and others—worked because everyone was playing on the same field and it was a true celebration of King's music. It was the same with John Lee Hooker's *Healer* disc. The man was very close to those who participated—Canned Heat, Roy Rogers, Carlos Santana and Van Morrison—and the music felt like camaraderie was an important element.

The first track on *Deuces* doesn't even feature King's voice as Van Morrison runs through one of his own numbers, "If You Love Me." Tracy Chapman actually digs into "The Thrill Is Gone" and, oddly enough, another one of the few standout tracks comes when Marty Stuart and King team up on "Confessin' The Blues." Not surprisingly, Dr. John delivers the goods on "There Must Be A Better World Somewhere" where he handles the lead vocals—yet the keyboards were turned over to Little Feat's Billy Payne.

There aren't any serious clunkers here, just too many that don't hit the mark and because of that it's better to

New Sounds

This week's newest discs

back in King's catalogue and pick any number of great offerings where he just does his stuff and doesn't need anyone to help him sell it.

Peter North

GOWAN
Best Of...
(Sony Music)

Fifteen years after Lawrence Gowan hit the music scene comes his first greatest-hits album.

His latest CD *Best Of...* includes 16 hit tracks that made him a success, like "A Criminal Mind" and "You're a Strange Animal" to name a few. The compilation was completely remastered and contains a new track "Healing Waters...for Diana: Queen of Hearts" which was re-written after the tragic accident that claimed the Princess of Wales' life.

The album also includes liner notes from the artist, explaining how the songs came to be and some never-seen-before photos.

If you're a loyal Gowan fan this is a must-have record; if not—leave this one in the record store.

Ana M. De La Fuente

HACKERS'
[ATTIC]

If there ever was a movie so completely driven by its music it was *Hackers*. I remember I watched the movie while riding my exercise bicycle and for the first time in my life I stayed on that damn bike for more than 20 minutes. It was because of the music; fast, beat-driven electronica.

This is a great album for electronica fans. It features the best in the scene like Orb, Moby, Orbital (my favorite), Brooklyn Bounce and Scooter. And surprise of all surprises, a "Firestarter" mix by Prodigy that I haven't heard before. Upping the cool factor is a tech-ed up version of David Bowie's "Little Wonder."

So pop your speed and "Get Ready To Bounce."

Amy Hough

IMANI COPPOLA
Chupacabra
(Sony Music)

Singer/rapper/violinist/guitarist/key-boardist Imani Coppola goes fishing in her stream of consciousness, using samples, live instrumentation and funky beats as bait. What she catches is a collage of the urban and the mystical and...well, sheer unadulterated happiness in songs like "I'm a Tree," "Pigeon Penelope" (about bird droppings) and "It's all About Me, Me, and Me." (credited to "Imani and her multiple personalities")

Not a bad first effort here. Apparently, she learned how to rap while recording the disc—and her effortless switching between speaking and singing adds a charming element of variety—as does her fiddle, which she plays on every track. If her angst seems a bit sophomoric, that's understandable: after all, she's a sophomore at NYU. And rose-colored glasses get a bad rap anyhow; Coppola decides to give optimism a good rap, sing and fiddle.

David Gobeil Taylor

PEACH UNION
Audiopeach
(Sony Music)

Take St. Etienne for a moment. Relatively unknown on this side of the Atlantic,

this British trio have melded the classic model of continental pop and the sound of the underground into a flavorful, joyous mix throughout their career. Astute intelligent pop with tons of cheek.

Now take Peach Union. Same physical configuration. Two studio wizards and an attractive, husky-voiced female singer. Add well-groomed nods to dance music and continental pop. Remove most of the cheeky charm. Result? A pale imitation with an album called *Audiopeach*.

While St. Etienne—and even the Pet Shop Boys—have light, fluffy pop wrapped up in a disco beat, the endurance of their material comes from their sharp turn of phrase. Like Cole Porter, Kurt Weill and so many songwriters of the past understood, you could dress up a song any way you want but if the words don't have some style to them, you might as well go home. Peach Union dish up some sophisticated Eurodance tracks, such as "Give Me Tomorrow" and "Higher Ground"; but the lyrics bottom out. As a result, you get a disc full of snappy arrangements but little substance.

Yes, pop music is supposed to be fun—but mindless it shouldn't be.

If you're having a cocktail party, pick up *Audiopeach*. Or get some St. Etienne and have something you'll remember in the morning.

Dave Johnston

SMOOTHER
What A Life
(EMI)

You listen to the straight-up, no-frills rock numbers, delivered one after another with a great deal of energy and pace. You take note of the quantity of anthemic choruses with easy-to-remember, sing-along anthemic lyrics. You check out the length of the longest track, observing that it's actually not very long at all, like all good punk rock tracks. You glance at the VU meter on your stereo amp and realize that it hasn't moved one iota out of the reds since the disc started playing. Then you look at the calendar and conclude that even if this record came out about 20 years ago, it still wouldn't be very interesting.

T.C. Shaw

TRANSISTER
s/t
(Universal)

The international trio of Transister turn the idea of digital recording up on its head in their self-titled debut. They add tape noise, vinyl sounds, amp hums and white-noise hisses, lending an interesting and kitschy analog element to the often sterile world of CD recording.

And they've got great songs too. Lead vocalist Keely Hawkes is quite a singer, alternating between fragile and raunchy. The production on this disc is superlative, utilizing a variety of industrial percussion sounds as well as live horns, cellos, Indian flutes and weird samples—including Debussy played backwards in "Look Who's Perfect Now."

But these special effects are just that: special effects. They're not the basis of the music; they only add to the basic, guitar-driven sound and the well-written pop-rock songs. My personal favorite is "Head," a Laurie Anderson-esque tune using a simple percussion loop, gated bass and lyrics like: "I would die without you. At least that's what you said I've been making dynamite in my garden shaking my head."

Ben there

David Gobeil Taylor

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ART BERGMANN

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Wed. Nov. 26

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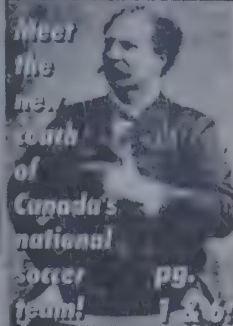
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DOORS 7PM / SHOW 8 PM / CURFEW 11 PM

TIX: Sonix • Sound Connection
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IN THE TATTLER!



Sat. Nov. 29

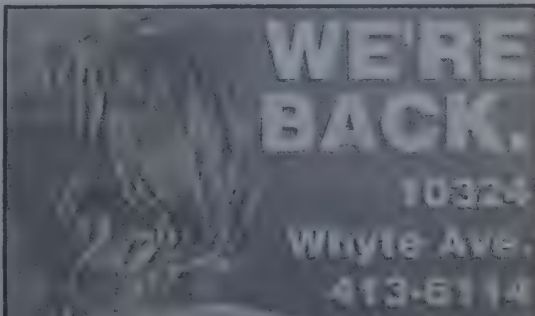
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with Special Guests

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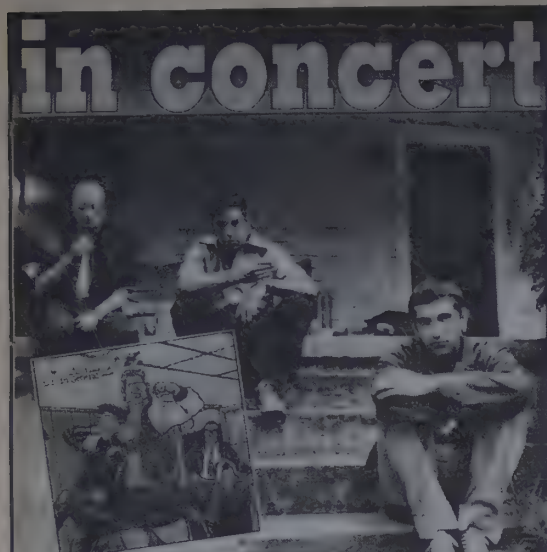
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THEATRE
BY AUSTIN
WEBB

PreVUE

Canada is the second largest nation in the world and the largest in the Western Hemisphere. It is 3,851,790 square miles. Six time zones. A land where people of many cultures live and prosper. And although we live in a nation that exemplifies freedom, tolerance and acceptance, the people of Canada can be divided into two distinct categories—two unique types of people forced to share this vast country.

These people are, of course, left-handed and right-handed people. Although they may look the same on the outside, these two groups can be differentiated by which hemisphere of their brain dominates their every move and thought process.

Finally, Abbadam Theatre presents a play that can be enjoyed by both left- and right-brained folks.

Hill-Land was written in 1934 by Herman Voaden, a drama teacher from Toronto who wrote many textbooks about theatre and scripts for the theatre. During a time when most of the country's activities were influenced by the Great Depression, Voaden was of

Was playwright in his right mind?

Hill-Land extends a hand to the audience

... the left one

a different mind, writing scripts influenced by German Expressionist theatre.

Director David Owen provides a crash course on that subject.

"In German Expressionist theatre, there is one central character. All the events in the play are from the inside point of view of the main character."

Voaden was perhaps inspired by the wide open spaces of this country and filled his plays with more characters than his smaller-minded German counterparts. In *Hill-Land*, there are four main characters and 15 other performers who make up the "world of the play," describes Owen.

The words "quite abstract" are frequently spoken when Owen discusses Abbadam's third production. Voaden defined his style as "Symphonic expressionism." His work incorporates text, dance and music to be performed by a live orchestra. Under Owen's guidance, the play will also feature slide projections. These images are all highly symbolic of characters' inner feelings, which Owen believes will appeal to the right-brained/left-handed members of the audience, who are more apt to understand spatial relationships and non-verbal information.

Owen does not believe *Hill-*

Land discriminates against 90 per cent of the people in this country who aren't in the right part of their minds.

"There is a plot that right-handed people can watch," he announces.

Hill-Land is a love story with a tragic ending that is eventually overcome and takes place over the course of two years. The plot, not to be revealed in this article, deals with issues of life, death and rebirth.

Cast members of *Hill-Land* are students of the BA (Drama), B.Ed. and MA degrees. The theatre company was created with a single-minded purpose.

"It [the theatre company] allows these students to have the resources and the opportunity to do something on the same scale as the BFA [Bachelor of Fine Arts] students," says Owen.

The students are spending more weeks in rehearsal than you can count on both hands. Participation is not mandatory for credit in any university program; instead, the actors are performing for the pleasure of hearing the single sound made possible when the right hand meets the left.

Hill-Land

Timms Centre for the Arts
Nov. 18-22

Calypso party offers responsible drinking venue

VARIETY
BY PHOENIX
HOPKINSON

PreVUE

Movements: The Afro-Caribbean Dance Ensemble is planning yet another pyjama party. This Friday, the group will be hosting its annual fundraising event at its dance studio.

The party, which starts at 9 p.m., has no specific curfew.

"It'll go on until whenever," says group founder Sharlene Thomas.

Thomas created Movements on Feb. 11, 1990, the same day as Nelson Mandela's release from prison.

"I felt some celebration was needed for that."

The 30-member dance group, which includes artists as young as eight years old, has traveled to many places including Calgary, Vancouver and Toronto for the 1995 Caribana Festival. Thomas even plans to take the group as far as Africa.

"The sky is the limit."

The group is partly funded by the government but does most of its fundraising on its own. The pyjama party is being orchestrated in order to raise money for the group's Black History Month tour. What to expect at the party: a large dance room playing a mix of music, a casino, a games room, a movie room, a bar, an auction and a pyjama fashion

show. The fashion show—which will be choreographed, produced and hosted by Kent Wong—will feature models from Gold Star Talent Model Agency with clothing supplied by Roots and Eaton's. Added to the festivities is a chance for two people to win a trip to an unknown destination to see a show that made its mark on Broadway. The winners leave the following Saturday and will stay at an undisclosed hotel for the weekend.

"It's going to be an incredible night," says Thomas.

Included in the ticket price of \$12.50 is a plate of Caribbean food. Due to the fact that alcohol will be served, a room is available for patrons to sleep off their intoxication before driving home.

"This is a party where you don't drink and drive," Thomas claims.

Movements is currently holding auditions for new junior and senior dancers. Interested individuals are asked to contact Sharlene Thomas at Movements.

Thomas' words on the party:

"We're planning for a fabulous evening... you can't be bored."

Movements: The Afro-Caribbean Dance Ensemble

Pyjama Party
10053-111 St.
Nov. 21

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Lights, camera, ACTION!

Theatre Network searches for the meaning of *Life Skills*

THEATRE

BY DAVID CORREIL TAYLOR

PreVUE

There's a lot that can go wrong during a play. Lines can be forgotten, lighting cues missed, a piece of scenery could have used one extra screw to hold it in place... so why in the world would anyone want to add one more variable into the mix, let alone 20 video monitors?

"Some of my favorite actors admit that they're happiest when there's some element of danger and risk," says John Cooper, director of David King's *Life Skills* and, since this summer, co-artistic director of Theatre Network. "So, by golly, we've given that to them."

What he's given, exactly, is about 20 video monitors that take the place of traditional sets and backdrops. There's a scene in a house, so the monitors show drapes and a fireplace. On a street, they show the sidewalk. At one point, an actor wields a live camera and the images are shown on the monitors. There's even a moving and meowing cat on video—something you could never do with a live cat on stage.

Video is a recurring element in the play. The basic premise is a cable television talk show with a bland and vapid host, played by Raul Tomé. His guest is a life skills instructor played by Natascha Gingis, who imparts some valuable advice about coping with the minutiae of modern living.

The talk show is just the throughline, however, and it's all on video. After each life skill is discussed, the actors portray a variety of characters to illustrate theory in practice.

"We end up playing 11 characters each throughout the course of the play," says Gingis. "It's more difficult than playing just one character for a longer time, because that's what we're used to. Plus usually if you don't hit some of the marks that are essential to your character in a play, you can save it. In this one, if you lose it,

that's it. Each scene is four to six pages long, you don't get a second chance."

Some of the life skills presented are "Acting Your Age," "When To Stop Eating 'Avoiding Religion'" and "How To Say Goodbye For Good," each with its own title as if it were a chapter in a self-help book. And not a particularly deep one, at that.

"My first impression when I read the play was 'Wow. Seems kind of shallow,'" says Tomé. "What we found through rehearsal is that it's work than we thought. It's quite subtle."

"The life skills are fun themes that everybody trips over," says Cooper, "but they're not monumental themes. There is a universal, large theme to many of them, but they're always based in the specific and ordinary and everyday."

So like much good theatre, *Life Skills* tries to teach lessons not by preaching but by focusing on the details, leaving it up to the audience to extract the moral... or, in this case, the life skill.

"It has a good laugh at us for the silly things we trip over in life," says Cooper, "and ultimately it's about getting past those and somehow extending in some meaningful way toward other human beings. It's got a real generosity of spirit to it."

The play is still a comedy, however. Several comedies, in fact. The styles range from slapstick to wit to low farce to, as Tomé puts it, "wrestling and smacking each other around." "[Playwright] David King has a very rich sense of irony about the stupid things that people do," says Cooper.

Cooper directed the original production of *Life Skills* 11 years ago in Vancouver, but in that production only the talk-show segments were on video. "Although it was very successful, I made a mental note that if I ever had the privilege of doing the play again I'd try to find a way to incorporate the video more into the live scenes," he says.

The challenge is to do all that and provide a broad enough range of imagination and growth and art to it—without intruding on the fine work being done by the actors. That's the extra ball to keep in the air."

Playwright King was in the cast of the first production, and he applauds Cooper's decision to use video throughout the play. "I originally put the talk-show segments on video for a very simple reason: to give the actors time to change costumes. I was worried about people coming to the theatre and recoiling because they had to watch TV. But luckily they didn't mind."

If the video can be successfully integrated throughout the play, I'm sure it will make for a more cohesive piece."

King was pleasantly surprised when he read the script recently (he didn't have a copy, because he wrote it before he had a word processor). "Sometimes when you look over your old work, you're revolted. Having achieved some distance from the play, I'm quite happy with it. I started out as a sketchwriter, which is why I've always been attracted to the idea of vignettes. Vignettes are to the playwright what short stories are to the novelist."

And the vignettes are what the actors are enthused about. "I love the play because I can access different parts of myself for each of the characters," says Gingis. "Plus I get to do everything I've always wanted to do on stage. I get to eat, I get to smoke, I get to wrestle around."

"Every scene has something people will recognize," says Tomé. "You can really identify with the situations on stage. I'm sure there will be a lot of private chuckles when people recognize events from their own lives."

Life Skills
Roxie Theatre
to Nov. 30

U of A students a real class act

THEATRE

BY ARAXI ARSLANIAN

ReVUE

In life, there are certain guarantees. Puppies and babies make you squeal and act like a fool. Ice cream tastes best when you're miserable and any play by Judith Thompson is a good night out.

The Governor-General Award winner's pieces have performed internationally, repeatedly and successfully. Gripping shows like *The Crackwalker*, *White Bird* and *Lion In The Streets* sweep audiences away every time they see them. Severe language, morbid secrets and sometimes brutal sexuality may be the hat tricks of less-talented writers, but in Thompson's skilled hands they are brushstrokes to a greater vision.

The lives of the characters are what make her work so addictive. They are raw without the stench of strained innovation. Intense without alienating the audience. They divulge their innermost thoughts without crossing over into the Land of the Whiny.

Thompson writes for the actor—her genius lies in the rhythm of human speech and emotion. Any actor who wastes a chance to work on one of her texts should be marched out into the street and shot. To work on one of her pieces is to love them.

Watch the cast of *I Am Yours* and you'll see some of E-town's newest talents remembering why they came to the theatre in the first place. Five members of the Third Year BFA Acting Class got their chance to show their stuff with a script that makes most actors drool. And what a joy to watch them.

Set in present-day Ontario, *I Am Yours* gives the audience the binoculars to peer into the intimate lives of five people. Their darkness, their beauty, their desperation in the ever-evolving struggle for self-validation and the lies we tell ourselves to reach that ultimate plain. Some, like Dee (Beth Graham), waste the love they are given... she throws away her marriage to Mack (Jared Matsunaga-Turnbull) and uses a brief sexual encounter with a young man (Christopher Bullough) to distract her from her own self-doubt. Others, like Peggy Creese (Rhonda NuGent) spend their lives giving so much love it uses them up and leaves them isolated. Finally, there is Dee's sister Mercy (Daniela Vlasakic), living her life as an open wound, desperate for any attention—no matter what the cost.

It is heartbreak, humor, redemption and breakdown in two hours or less. It is also a chance to see some gorgeous work in bloom. Bullough's Toilane is the first delight in *I Am Yours*. His thoughtful work makes the coarse and ignorant ex-con a pitiable (and even lovable) sight. So too with NuGent's Peggy, Toilane's long-suffering mother. The minute NuGent walks onstage you can read a life of disappointment and hardship, plus a resigned and quiet dignity. All this before a word is even spoken.

But the runaway star of this production is found in Vlasakic. Her characterization of Mercy runs the lines of extremes, even dances the line of insanity at times... yet her vulnerability is so artful, so true, wild horses could not turn my head away from her presence, for even a moment.

There are some weak links in this show but the group dynamics of an acting class make that inevitable. The group result of *I Am Yours* is so palpable, however, you will barely notice. If you need your faith renewed in passion for the theatre, go see this show. You won't be sorry.

I Am Yours
Timms Centre for the Arts
Nov. 24, 26, 28
Dec. 2, 4, 6



Visual Arts

By Nora Abercrombie

Party! Party! Party!

No less than four shows open this Friday night at the Edmonton Art Gallery. Alison Wilding: *Territories*, curated by Renee Baert, is reputed to be weirdly terrific. Curator Denis Gauthier says *Real Objects*, the sculpture show featuring Alberta artists Sandra Bromley, Clay Ellis, Katie Ohe, Blake Senini and Nicholas Wade, is "wonderful." And, of course, the Society of Northern Alberta Printmakers' show is pretty well guaranteed to be great. But since none of these shows are up, I can't talk about them yet.

What I can say is that EAG openings are characterized by good food and good company and probably an invitation to a fun party afterward (unless you're either a bottom-feeder or obviously too well-bred to socialize with the visual arts community).

And because a good deal of the work was either up or sitting on the floor close to where it will be hanged, I can talk about *Celebrating a Legacy: 25 Years of the Alberta Foundation for the Arts Collection*.

Besides, I've seen a lot of it before (and so, probably, have you).

Of the works included in this show, I have three favorites. "Tons of Ideas #2" is just too much fun. It used to sit in the reception area of the arts branch when it was called something else—and still in Beaver House. As many times as I walked past it (and that was a fair bit), I chortled. It still gives me the

chortles. And I think it's funny the arts branch (or whatever it's called) is now missing it's "Tons of Ideas." Chortle, chortle.

Wally May's "Approaching The Tourist Museum" is another fun one. The Taj Mahal sitting on an air duct. It's just so silly (and very nicely done, too).

But the best piece, and possibly the best piece in the entire AFA collection, is "Gwen Hughes' "Yield: Rhino Crossing." It's beautiful, it's funny, it's tragic. It makes me wonder why Hughes ever does anything else. Her work is every bit as good as Joe Fafard's and I think it's better. Hey, now there's an idea. Fafard gave Toronto's Bay Street its stupid herd of cattle. I think Gwen Hughes ought to grace Sir Winston Churchill Square with a herd of heart-breakingly delightful rhinos. I want to eat my lunch sitting on a rhino. I would like to grin at the snow settling between their dear little ears, rest in their shade in the summertime, bless them with garlands on New Year's Eve...

Clearly, I must commission a rhino for my front yard. Clearly. Those of you who haven't seen the rhino, beware. There be dragons. Gwen Hughes' work does elicit this kind of obsessing.

See you at the party....Friday night at the EAG. It's fun, it's free. Bring a date. For those of you who can't make it, there's a walkabout tour with Alison Wilding and the artists of *Real Objects* Sunday at 2 p.m. That's going to be great.

CRAFTS
BY LORNA
BESLER

PreVUE

One can easily tell the difference between the pottery of a master—using ancient and difficult techniques—and that of a small child taking her or his first pottery class, right? So what? You'll find both results interesting. And this Sunday you'll find both types of pottery showing at Scona Clayworks.

You never quite know what you're going to find at Scona Clayworks. In addition to stocking basic clay dishes waiting to be painted and fired in their kiln, owners Caroline Carroll and Elli Grassmuck also exhibit the works of various artists who work in clay and hold pottery classes for students in the studio. Right now, the gallery is showing the works of two local artists with strong Japanese influences.

Carroll told *Vue Weekly*, "The show is two Edmonton potters. One, Akiko Kohana, is a Japanese lady

who lives in Edmonton. The other one is Desvides, who is Canadian-born. He is the technician for the pottery studio at the University of Alberta. He is very interested in anything oriental. He makes large pots in the tradition of the Japanese Village Style. He's built a lot of his pots using coils, in order to get them so large."

Desvides' pottery is fired in a wood-burning kiln, using shells and ash to achieve specific glazes and effects. Kohana has specialized in smaller, more delicate works and uses traditional Japanese techniques like *shino* and *tenmiku* glazes.

"No two pieces are the same with the shino—you never know how it's going to turn out," says Carroll.

The other project the gallery has on the go begins this Sunday. Their *Children's Pottery Show* is a celebration of both the art works of the children who take classes at Studio Link (the pottery studio which is an extension of Scona Clayworks) and the children who are taking part in

the province-wide Millennium project.

As for the pieces in the show contributed by their own students, "Some of the children have been coming for the last three years, since we opened the studio. Gradually, they've been learning how to use clay and how a studio runs. It's become very creative. Some of it has been done on a potter's wheel, some of it has been done using other techniques. Next Sunday the students will bring their works over, arrange it themselves and handle all the refreshments for the show."

As always, Scona Clayworks has the works of other artists exhibited onsite and has an upstairs antiques gallery open to the public. Viewers attending Sunday's show will find many amazing things on which to indulge both their senses of sight and touch.

Recent Clayworks in
Japanese Folk Style
Scona Clayworks Studios
Nov. 22

Theatre combines with cycle stunts in *Spokesong*

THEATRE
BY ARAZI
KELLANIAN

PreVUE

A night at the theatre promise many things. Love, war, history...

Bicycles

Spokesong, a romantic piece about two couples (one in the 1970s, the other the 1890s) who learn the true meaning of love, war and how we hyperbolize the past and future, is set against the backdrop of a small bicycle shop in Northern Ireland. It is also the other half of the Third Year BFA Acting Class Repertory.

"It's hard to cast a class of 11," class-member Geoff Lacny explains. "So we decided to do two

pieces and perform them on alternating days."

Penned by Irish playwright Stewart Parker, the piece captures the lives of Frank Stock and Daisy, who meet and fall in love within the tumultuous religious and political strife of Northern Ireland. Frank believes the best solution to the strife lies in the fact that the world would be a much better place if everyone spent more time on their bicycles. The piece is told in flashback and memory, as Frank reminisces about his grandparents and their early years in that very bicycle shop. Lacny plays Francis, Frank's grandfather.

"I appear in scenes that are memories, the storyline is interwoven with Frank and Daisy's. There's also a chorus and a trick

cyclist."

Wow. Like on a unicycle?

"Yes, he's sort of like an emcee. A through-line through both stories. Always present."

Juggling and unicycling aside, this half of the class has an even greater trick to pull off for their opening night crowd.

Dialect. Six different kinds, even.

"The musicality and rhythm of the Irish text are so different. It's a much rougher, gruffer way of speaking. But we have Bill Meilen as our dialect coach and once you have the dialect, it really helps you live in the play. It's how you find it."

As long as you don't sound like the Lucky Charms Leprechaun...

Judith Thompson's *I Am Yours* set off the dual artistic offering Nov. 13 but Lacny and his companions get their big moment Nov. 20. The point of doing two shows was not just a matter of equal-opportunity casting, the department wanted to give the paying public a veritable BFA buffet.

"Of the two, *Spokesong* is a lighter piece but not in the issues it's presenting. It's done with a lot of puns, a lot of music and humor, which is very much the Irish persona. It's sometimes presentation but it's a way of reflecting back on the incredible things happening around them politically."

The repertory concept isn't alien to the U of A Drama Department, however.

"It's been done before, the repertory idea. A while ago. That class was made up of Jeff Haslam, Gordon Portman and Michael Spencer-Davis."

When the bicycle was invented, you mean.

Coming soon to The Edmonton Art Gallery

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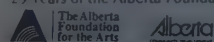
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Spokesong

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Nov. 20 - 22

Dec. 1, 3, 5

This Babe is a Christmas classic

THEATRE
BY AUDREY WISS
PreVUE

For the next month, expect toy manufacturers and retailers to bombard you from every angle. They'll slip toy catalogues in your mailbox and they'll have scores of television commercials featuring the latest "must have" craze for kids. These marketing ploys are designed, of course, to make you spend oodles of money on the young ones before Christmas.

If you take a glance at these advertisements, you may start to feel a raw aching sensation in the pit of your stomach. Unfortunately, there's little chance this feeling is caused by nostalgia. Where are the E-Z Bake Ovens? you may ask yourself. Why are there no Big Jim Sports Campers, no Gummys or Pokeys being advertised? What happened to the toys you so fondly remember from your own childhood Christmas wish list? Well, Virginia, they've been replaced by Teenage Mutant Ninja Turtle bendable figures, Game Boys and, of course, the current downfall of our civilization, virtual pets.

For those seeking refuge in the sentiment of the Christmas season, Stage Polaris is presenting *Babes in Toyland*. This classic musical was written in 1903 by Irish-American conductor and cellist Victor Herbert, who also penned the memorable tune, "Ah, Sweet Mystery of Life." His original script was also made into a film in 1934 featuring Laurel and Hardy.

There's no mystery to the appeal of the show. There are familiar characters and excitement to boot.

Actor Patrick Howarth describes the plot as a "straightforward melodrama." The action

takes place in Mother Goose Country, which is home to all the familiar storybook and nursery rhyme characters, like Jack B. Nimble.

However, as in most neighborhoods, there are less desirable types lurking about. Mother Goose Country is also home of a villain named Barnaby. This sinister dude wants to take away his nephew Allan's inheritance and his girl, Mistress Mary. To escape Barnaby's evil clutches, Allan and Mary run away to Toyland.

"Mary and Allan are completely guileless people and are often referred to as children," comments Howarth, who plays the role of Allan. Perhaps their naiveté is the cause for the decision to take a short-cut through The Forest of Giant Spiders.

Their troubles seem to fade away when they arrive in Toyland, however, a place Howarth reports has a "mystical, dream-like quality about it."

There are 17 people in the cast: seven adults, supported by two casts of 10 children who will alternate performances throughout the month-long run. The show is designed to fill the audience with the traditional holiday themes Howarth defines as "coming back to simplicity and childhood, good triumphs over evil and the human spirit is strong."

Aside from these heart-warming messages, *Babes in Toyland* provides commercial value for your entertainment dollar.

"We're not playing for the sentimentality of a Christmas story," assures Howarth. "It's a lot of fun, there's a lot of gags and a lot of laughs for the kids."

Babes in Toyland
Stage Polaris
to Dec. 21

Leather jackets and rubber heads Theatre reprises retro '60s show in Old Strathcona

THEATRE
BY PHOENIX HOPKINSON
PreVUE

The '60s are back! This weekend the sounds of the past will fill the basement of B-Scene Studios. The cast of the popular off-Fringe show *Sealed With A Kiss—Sounds of the 60s* has returned for yet another retro performance.

Kelly Fredrickson—who directs, produces and stars in the show—says the production has received outstanding reviews.

"Everyone seems to love it."

The last three performances were sold out in Edmonton. Fredrickson said the 1960s period was chosen because a lot of people grew up listening to '60s tunes and can identify with them. The cast is made up of eight people, performing 26 songs.

"Everyone has their own spotlight," says Fredrickson. During this summer's Fringe the crew was dubbed the "The Rubber Heads" because of the rubber '60s style wigs they wore. Each cast member has a history in

musical theatre and drama. All have been involved with the Edmonton Musical Theatre.

"The talent is just amazing," says Fredrickson. Cast member Marleigh Rouault has performed with the Edmonton Symphony and also opened for Ben F. King three years ago.

The show was originally created for an off Fringe performance last summer and due to great response, the cast has brought it back. Audience participation is welcome and they are invited to remain after the show to hang out with the cast.

Fredrickson stated the putting together of the show was not difficult but rather fun and rewarding.

It was a very educational process.

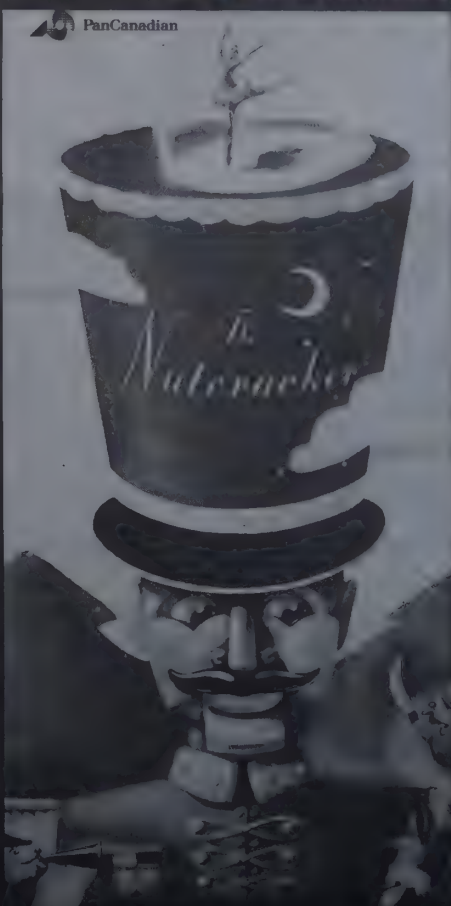
There will be a few ballads and a lot of rock 'n' roll in the lineup of songs, most of them well-known with a few obscure picks.

The cast hopes to do another similar production in the future called *Polyester Blends—sounds of the '70s*.

Sealed With A Kiss—Sounds of the 60s
B-Scene Studios
Nov. 21-22

THE NUTCRACKER

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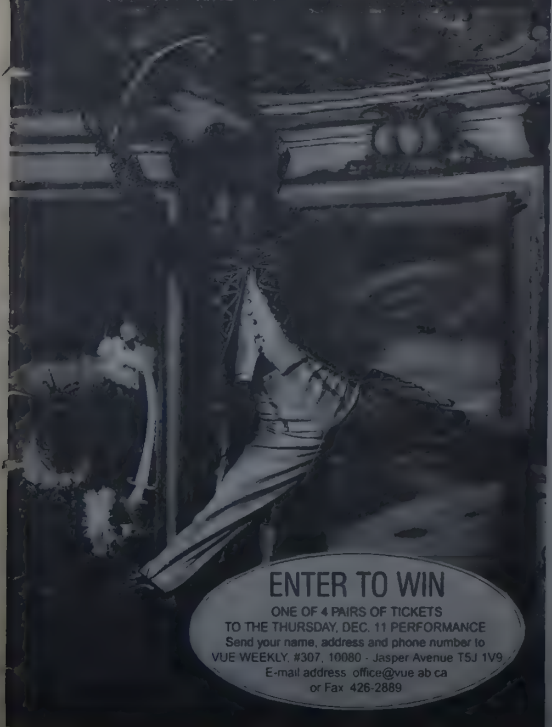
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Calgary jazz-dance group shies away from tradition

Optic Verve is a jambalaya of
dance and musical styles

DANCE
BY ALEXANDRA
KUMAROW

PreVUE

It's cold outside but baby, the temperature's rising at the Horizon Stage thanks to Calgary's Decidedly Jazz Danceworks. Preparing to leave the audience cross-eyed and painless, the professional jazz dance ensemble offers up its latest show, *Optic Verve*, a jambalaya of different choreographers and dance/musical styles.

"We've allowed ourselves some time for innovation, pushing the boundaries of jazz and taking little risks with the work," explains dancer/artistic director Hannah Stilwell. "Over the last few years we've been looking for artists with similar philosophies, who have a connection with jazz but with a different approach. We've gathered them together and created an evening of diverse jazz that explores the many facets of the medium."

DJD is known for pushing the boundaries, yet doing so in such a way that is still highly accessible to its ever-growing audience. Now in its 13th year, the company holds the distinction of being the only professional jazz dance ensemble—a ray of sunshine in a national landscape inhabited by modern dance and ballet companies.

"Financially, the company is doing well," says Stilwell. "We are debt-free while maintaining a \$1.4 million budget, thanks in large part to a skeleton staff working hard. All of our board meetings are largely happy experiences. The community support is fantastic, giving of time, money and helping out at fundraising events. And our school has over 700 students. Obviously, we're filling a niche in our community and doing so is giving all of us a pretty happy existence."

Life is good at DJD and one needs to look no further than *Optic Verve* for proof positive of a vibrant, cutting-edge ensemble. Currently on the final leg of its first Alberta tour in 10 years, DJD pooled the artistic resources of six choreographers to create an evening that moves from trippy

hip-hop to blistering tap rhythms to a languid *pas de deux*.

"Guest choreographer Billy Siegenfeld created an upbeat piece set to swing music in which the dancers are musical instruments, interplaying movement with sound. There's a tap/jazz number by Jeannie Hill, who hails from New York. A former student of Siegenfeld's, Hill danced with the company Manhattan Tap—its artistic director created pieces for DJD, hence the connection with Hill. This gifted rhythm-meister has drawn inspiration from a traditional jazz dance of the 1940s called the Big Apple, creating a fun romp featuring cartoonish costumes. Multi-media artist Michael Montanaro brings his strong dance and visual backgrounds to the mix with the dancers moving in very seamless duets that are highly original."

For Stilwell's piece, she chose the hard-driving music of Ike and Tina Turner while DJD dancer Michele Moss' choreographic offering features Dizzy Gillespie, Big Sugar and the acid jazz group Exodus Quartet. Rounding out the program is Katherine Kramer's structured improv that is never quite the same way twice.

"It's always wonderful to receive as much influence as possible," states Stilwell of the experience of working with so many different choreographers in one show. "The dancers have a real challenge, as they literally have to twist their heads around to get into the feel and style of the next piece."

"I think the reason people are attracted to us is the fact that jazz reflects human emotions—it's not beyond your life experience even if you don't like it. And our dancers are very personable, accommodating and truly excited about what they do. The rhythms are very infectious and inevitably, the people in the audience are wishing they were dancing, too."

Optic Verve
Decidedly Jazz
Danceworks
Horizon Stage
Nov. 22



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Fielding's wit lasts through the centuries

Classic *Joseph Andrews* adapted for Edmonton theatre students

THEATRE
BY AUDREY WEBB

PreVUE
Most humor has a short shelf-life. If you enjoyed a joke the first time you heard it, you're not as likely to roar with laughter the second time around. Some comedy, however, stays fresh for an extremely long time.

Henry Fielding is still making people laugh today with jokes he wrote 255 years ago. Fielding completed his first novel, *The History of the Adventures of Joseph Andrews and of his Friend, Mr. Abraham Adams*, in 1742. Although the title may not have been too snappy, the novel still crackles with Fielding's sharp wit and playful use of the English language.

Recently, Fielding's novel has been the basis for several "new" works. The novel, more commonly known as *Joseph Andrews*, was adapted for the screen in 1977 and local playwright, director and teacher Kenneth Brown introduced his stage version of the epic work in 1996.

Brown's original intention was to write the adaptation for

his theatre students at Grant MacEwan College. Instead, Brown's modification premiered at the Edmonton Fringe Festival in 1996, where it was nominated for Best New Work and was awarded the prize for Best Direction (Sandra Nicholls).

Brown is now enjoying the opportunity to pursue his first impulse. Initially written for a cast of four, Brown recently revamped the script to accommodate the 23 graduating performers at Grant MacEwan College.

Brown, an award winning playwright of original works, describes the difference between writing his own works and adapting.

"The vision is his (Fielding's). The mechanics of putting it on the stage is mine. There's a certain comfort in leaning on the funniest novel of all time," says Brown.

Like Brown, Fielding also was involved in a variety of occupations aside from his literary endeavors. Fielding was also employed as principal magistrate of London, a job which required him to travel extensively through the country.

Fielding was able to view first-

hand how injustices were foisted upon member's of England's lower class. *Joseph Andrews* grew out of those experiences.

Brown describes the novel as "an 18th century road movie."

Joseph Andrews is fired from his London employer the Lady Booby and decides to return to his country home to marry his sweetheart, Fanny.

Along the way he meets Parson Adams and the pair vanquish the fools bent on persecuting them. The incidental characters are traditional comic types and are representative of 18th-century English social types from Fielding's perspective.

"Fielding is a truly great satirist," claims Brown. "Great satire always has a corrective impulse in it. He [Fielding] is not just telling dirty jokes."

Fielding's comedy continues to stand out and will likely be enjoyed for centuries to come. Who knows who will have the last laugh.

Joseph Andrews
Grant MacEwan College,
Jasper Place Campus
Nov. 26-30

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Studio Theatre
In Repertory

I Am Yours
By Judith Thompson
Nov. 13 - 15, 24, 26, 28, Dec. 2, 3
Timms Centre for the Arts, 8 pm
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Warning: Explicit sexuality, language and subject matter.

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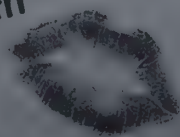
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Faye Hudson • Hank Karas • Stacey Knopf
Marnie Perry • Marleigh Rouault

Sealed With A Kiss



sounds of the '60s

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Hoffman ain't sucking on the teats

FILM

BY IAN CADDILL
SPECIAL TO VUE WEEKLY

LOS ANGELES—In director Costa-Gavras' latest film, *Mad City*, TV is seen as the nemesis of humanism. News reporters, anchors and network executives will do whatever it takes to feed the monster.

Dustin Hoffman plays Max Brackett, a reporter out to convince a TV network that it made a mistake when it banished him to an affiliate. Hoffman says that after spending the past 30 years in the media spotlight, he agrees with the film's premise about the danger of TV.

"It is the most dangerous art form that we have," he says. "There are studies being done that show that most media have some delay between the image and the brain's thought. But television is not a painting, it is not the printed word and it's not the theatre, where there is someone onstage who is active. It is not a movie, where there is at least a light that has to come from the projector to the screen. Television seems to have eliminated all that, because it doesn't allow any kind of instantaneous reflection. They keep changing the images. The cuts are every three seconds, so the intellectual part of it is reduced to the point where it barely exists."

In *Mad City*, Hoffman's reporter finds himself in a museum washroom during a kidnapping. A fired security guard (John Travolta) has taken his ex-boss and an elementary-school class hostage, so Brackett decides to manipulate the story in a way that will draw attention to himself, thus ensuring that he will get network coverage. Meanwhile, the network anchor (Alan Alda), who had Brackett fired for on-air insubordination, decides to take the story over and end Brackett's chances of rehabilitating himself. Caught in the middle of the private war are the television audience, the hostages and even the kidnapper, a man whose only motive was to get his job back.

Hoffman, the father of six children, says that although TV is a danger to society, the continual progression of modern technology has seduced a new generation and left his own—he turned 60 last August—in its wake.

"I can't keep up with my 13-year-old son," he says. "He showed me his watch. 'Dad, here's the football scores, here's the surf, here's the Dow Jones average.' And that's just his wristwatch. Who can keep up? The technology is just so seductive now. We used to have one teat. It was the movies. Now, you look around and it's a motherhood thing. There are teats everywhere. You're so busy sucking on these teats that you can't move. And I think that it's an apt analogy because there is so much instant gratification now."

That instant gratification has brought overnight fame to many but lasting fame to few. Hoffman worries that even his performances could easily be forgotten, if those of his heroes are any indication.

"Actors perish and then disappear," he says. "I grew up with so many names that you never hear any more, so I suspect that mine will disappear too. No one talks about Brando's early work. For years they've just talked about his weight. James Dean is a poster that

you constantly see on the walls of poster stores. Kids put them up in their college dorms, but I don't know if they've ever seen any of the three films he did or can tell you about them. They don't talk about him as an actor. George Arliss was a great actor, Paul Muni was a great actor who I first saw on television, which is where I saw a lot of great actors in great movies."

"There was an actress that I heard of from my parents, by the name of Clara Bow. They called her 'The It Girl.' And I saw her on a silent-movie series on television and I was amazed by her talent. She was a great talent, extraordinary. She was 17 or 18 years old in this movie I saw and she was funny and daring and improvising and lying on this desk and doing all these extraordinary things, but what it is reduced to years later is 'It,' which now means that she had sex appeal. But how does that work when she was the It girl originally because she had 'It,' she had talent? And I think that is just what happens. You talk about some of the actors who were your heroes and no one knows who they are, and that's very sad."

Lack of respect

Hoffman says he is even more disturbed by the lack of respect for film history he sees in young actors starting out in the business.

"They don't seem to have an interest or an inkling about Fellini or Antonioni or De Sica. Do you want me to start crying? They were the giants in our industry. I say to these actors, 'How can you be an actor and not know this work? How can you do it?'"

"When I was starting out as a stage actor, a teacher I had said, 'You can't be an American stage actor and not know the American theatre. It was only created with Eugene O'Neill. Read O'Neill, read Odets.' And I read them. It took a year. I read everything I could get my hands on that pertained to the American theatre. But I don't think anyone does that today. Unless I'm out of it, I don't think that young people are interested in anything that is not of today. We used to talk about Chaplin and Keaton but I don't hear anyone talking about Chaplin and Keaton today. Am I crazy? As young actors we would have arguments about who was greater—and they were already gone from the scene. They were from the silent films, which was not my generation, but they were giants."

Hoffman is also concerned that the media have put undue pressure on the making of movies by publishing a list of top-grossing films every week. He says that media pressure, combined with the attitude of Hollywood studios toward money and the movies, has made his own job more difficult.

"An actor is a passive person," he says. "You don't get up in the morning and say, 'This is what is coming out of me,' like a painter. You look at scripts and talk to your agent. 'Is that an offer?' 'No, it's not an offer, they just want to see if you're interested.' 'Who's turned it down so far? Who wants to do it? Who's involved?' The studio wants to make it but they don't want to pay a lot of money because they're facing their own internal crises." So out of that you select a script.

The more meaningful a script is the less chance it has of surviving the first weekend. Before I came in the room I was asked if I had seen the audience-tracking information for the weekend that we'll be released. Someone said, 'We're behind *Bean* and *Starship Troopers*.' You can't blame the masses at all. To me there is no question, the movie works. But there are so many variables that you have no control over."

Is the media in control?

Hoffman is also unsure of how much control the media have over their own coverage. He cites his own experiences attending the trial of the Chicago Seven, a group of people representing anti-war groups who were tried for crossing state lines, starting a riot at the 1968 Democratic Convention in Chicago.

"Doesn't it shock you when you read about an event and the coverage isn't even close? When I was making *Little Big Man* in 1969, I was invited by a friend to go to Chicago and see the trial of the Chicago Seven. And there was Judge Julius Hoffman and there were [defendants] Abbie Hoffman and Jerry Rubin and the defence attorney William Kunstler. I had read so much stuff while I was in Montana. I had read the *New York Times* and the *Washington Post* and the *Village Voice* and right-wing papers and left-wing papers and I thought 'This is serious stuff.'"

"And then I went there and none of the newspapers caught an essence of what I caught in the courtroom. It was wonderful. It was a small courtroom and there on one side were the beehive hairdos—who had been given passes by the prosecution—and there on the other side were the longhairs who had been given passes by the defence. And there was talk amongst them and then the jury was brought out and the atmosphere would change."

"And I remember one day I went to the bathroom and I was stunned because there was one of the prosecutors in there with Jerry Rubin. One of them was going to the bathroom and the other was washing his hands by the mirror and I was in the urinal able to watch all of this going on. So the prosecutor says, 'How're you doing, Jerry? What did you do on the weekend?' And Jerry Rubin says, 'Oh, I went out with my wife to the blah blah blah' and the prosecutor says 'How was that?' and Jerry Rubin says, 'It was great, what did you do?' But they were actors, in a show together who were waiting to go onstage. And then they came out to the courtroom and the jury was brought in and the body language changed. But they were enjoying it. It was a highlight of both of their lives. The point being that what I had been reading was all superficial. The same is true when I meet celebrities. You notice how different they are than you assumed they were when you read about them. No one seems to be able to capture it and I think that there just isn't the time. No one has the time to get it right any more."

(Georgia Straight Syndicate)

The Jackal makes for decent brain candy

It's good to see Bruce Willis playing a villain

FILM

BY MICHAEL MULVEY

ReVUE

"After watching Fred Zinnemann's 1973 film version of *The Day of the Jackal* on laser-disc a few years ago, producer (of *The Jackal*) James Jacks felt that the film's central premise could serve as the basis for a whole new suspense thriller."

The above quote is from the press kit for *The Jackal*, the "new" film that stars Bruce Willis and Richard Gere. Who says that Hollywood is strapped for ideas?

I do. *The Jackal* adds nothing to the '73 version, directed by Fred Zinnemann. In fact, why the producers of this film would even want to claim some sort of association with the earlier version is a mystery. It's not like the story—the good guys enlist the aid of a not-so-bad guy to catch a bad guy who is master of disguise—is special even to the '73 version. I mean, they could have kept the story and called it *The Hyena* or *The Eel* or *The Day of the Chameleon* and claimed it to be wholly original and not, as it were, beg to be compared to *The Day of the Jackal*.

The Jackal is not a bad film. It is not a good film but it provides a more or less diverting 90 minutes. Its two biggest assets are its two biggest names. Both

Gere (*Pretty Woman*) and Willis (*The Fifth Element*, the *Die Hard* Series) are adequate which really, is pretty good in a film like this. Gere plays an IRA sniper with the improbable name of Declan Mulqueen. Mulqueen was the best assassin the IRA ever had but he somehow got picked up on a trifling charge in the States and was imprisoned. The FBI goes to Mulqueen to ask for his help in finding a Basque terrorist who can identify the Jackal. Mulqueen claims to be able to identify the Jackal himself and so the chase is on. Willis is the Jackal, a professional assassin who nobody has ever seen and who is all but a legend as far as the FBI is concerned. Willis makes a good anonymous assassin. He does have that kind of "everyman" face.

There are all the usual subplots. One of the more interesting ones involves a tough-as-nails Russian police woman, played by Diane Venora (*Heat*) who works with the FBI. She is apparently driven by some inner demon and the characterization indicates a depth that is totally lacking in all the other tertiary characters. This depth of character is even lacking in the secondary characters, represented in this film by Preston of the FBI, played by Sidney Poitier, who could have e-mailed his performance for all he brings to the film.



Bruce Willis in *The Jackal* ▶ Yippee-ki-yay, FBI!

I rather admire Willis for doing this film, not because he brings all that much to it but because it is rare for a star of stature (he will get \$20 million or more for his next *Die Hard* movie) to play an irredeemable villain.

Director Michael Caton-Jones (*Rob Roy*) has made one of those vaguely entertaining films that are OK but have absolutely no intellectual or emotional impact, the cinematic equivalent of those fat-free chips but without the memorial stomach upset.

The Jackal
Cineplex Odeon
Daily

Sunday a worthy example of indie filmmaking

FILM

BY MICHAEL MULVEY

ReVUE

The tedious inevitability of abject tragedy seeps through all recent American independent film like water through the basement of an otherwise fine old house. The home is still perfectly pleasant but the anticipated scent of mildew is beginning to make visits awkward and even unpleasant.

Sunday is an excellent example of recent American independent filmmaking. It has a sad ending. It has a sad beginning as well. The circumstances and characters introduced in the beginning clearly point the way to the sad ending. No surprises, in other words? Not quite. There is a great deal of craft involved in *Sunday* and in most recent American independent films because they are not, in any conventional sense, predictable. But since all these films are tragedies, that is they are all conventional narratives that deal with an individual's downfall, they have an inherent inevitability that makes them feel predictable.

Sunday is a fine film directed by Jonathan Nossiter. It is, apparently, his first feature film. It's pretty damn good. He demonstrates a profound understanding of the way the camera links the character(s) and the story(ies), not so much forging links as drawing arrows in the snow that covers the seemingly borough of Queens, New York where the film takes place. *Sunday*, which is based on a story by James Lasum—who co-wrote the screenplay with Nossiter—won the Waldo Screenwriting Award and the Grand Jury Prize at

the most recent Sundance Film Festival.

The concerns of downsized, middle-aged, homeless Oliver are simple. He has to make it through another day. He once had a job, a wife, a home and, most importantly, things to occupy himself. He resents waking up in the men's shelter. He resents heading out into the street to kill time. When he is mistaken by an aging actress for a film director he plays along, not so much because he wants to get something out of the charade but because it gives him something to do.

Madeleine, the actress, either honestly mistakes Oliver for the director or does it on purpose to give herself something to do. It is, in many ways, a bravura performance on the part of Madeleine and on the part of Lisa Harrow (*The Last Days of Chez Nous*—Gillian Armstrong's film), the actress playing the actress. It is a very good performance on the part David Suchet, who plays Oliver. Suchet, who is best known for his portrayal of Hercule Poirot on PBS's *Mystery!* series gained 40 lbs. for the role.

Sunday is not a love story but there are some romantic interludes between the two leads. *Sunday* is also not a political story though there is definitely a kind of Marxist idealism or maybe Protestant work ethic at work (no pun intended). *Sunday* is a tragedy of the sort that denies the worth or even the existence of hope and in its place offers a kind of existential demonstration—there but for (whatever) go!

Sunday
Avenue Theatre
Nov. 21

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"Movies Worth Watching"

• The Breakfast Club

The following is a transcript of Jacques Benoit's comments on "The Breakfast Club," which will air this Saturday at 9 p.m. on ACCESS TV's "Movies Worth Watching."

People often complain that popular culture only serves the young, that popular culture is aimed at the youth market so, therefore, it is about the youth market. You can see it in rock 'n' roll, in the movies and on TV. Most of the stuff we see and hear is aimed at an adolescent audience and is not quite up to the standards of more literate, cultured people who want something a little meatier.

Well, that is all fine and good, but it doesn't matter whether this pop culture-youth culture focus is part of an ongoing process or just part of a temporary demographic. Hollywood still has to focus on the teenage audience or it's not going to make the bucks.

What the youth audience looks for is perhaps not what the rest of us would like to see. Its stars are bogus; they're older stars playing teenagers. That seems odd at times and can be a turn-off to an adult audience. The tone of these movies often seems a little whiny to someone as old as me. What is also bothersome is what happens to these so-called teen stars the longer they are in movies.

The stars you see in tonight's movie *The Breakfast Club* are from the teenage "brat pack." They make a great movie like this one and go on to do next to nothing else. Except, that is, for Emilio Estevez, who has made a few other good pictures.

John Hughes is a director who, so far, has mostly made his career by making really good movies about teenagers. There's a problem in that some of his stuff is overly articulate for a teenager, but there's a lot of psychological realism in his characters. It is interesting that a man of his age can write convincingly about a teenager's world without going over the top and making a drinking-and-sex movie. That's not what Hughes is all about; he treats teen problems seriously even in his comedies, like *Ferris Bueller's Day Off*.

The problem with Hughes is that even though he treats his teenage subjects seriously, there is still something sappy about his movies—and especially his endings. He's too positive, considering the situation some of these teenagers are in. Perhaps a bit of Hollywood is creeping into a good director's work.

So what kind of movies does the teen audience—if we suppose there is such a thing—prefer? What qualities do they want to find in the characters? Maybe there's a difference between what we think teenagers want to see—wild, rowdy, party movies—and what teenagers need to see in a movie like *The Breakfast Club*: serious issues that affect them all.

Hughes balances wish-fulfillment and realism in *The Breakfast Club*, as you'll see. The question is: Does a movie like this make good viewing for adults? I think so—and we'll talk about that later.



Metro sets aside three days for German epic

FILM

BY AMY HUGH

PreVUE

Get ready for one hell of a weird odyssey. Rainer Werner Fassbinder's *Berlin Alexanderplatz* is a 15-hour film set around the life of a recently-released murderer named Franz Biberkopf (Gunter Lamprecht). With 13 parts and an epilogue, *Berlin Alexanderplatz* traverses the bizarre and disturbing as only European art films can.

In Part I, "Punishment Will Come (*Die Strafe Beginnt*)," Franz is released from a Berlin prison during the rise of Nazism. His soul is tortured and his tenuous grip on reality is constantly threatened. He encounters all manner of people from a "meshuga" Jew who takes pity on him to a hardened prostitute who mocks him to a psychic barfly he falls in love with—and there are 13 more parts to go!

It's very hard to determine whether Franz is a

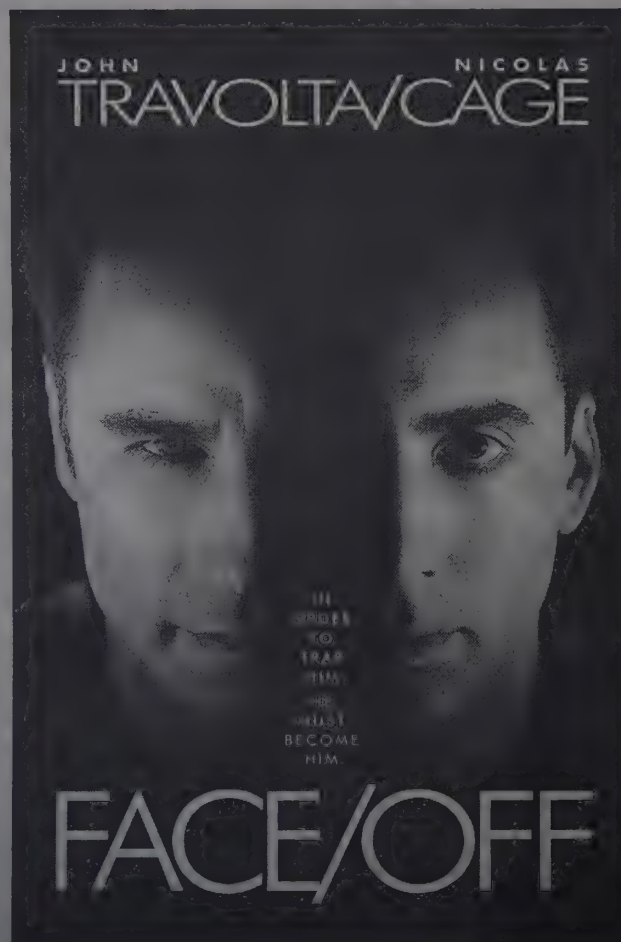
character to be liked, pitied or abhorred. Truly he is distasteful—physically and mentally. He is not above rape and insists on a rather sadistic form of lovemaking. He whines and pities himself and when he is gracious, it is in the form of penance. Yet it is very hard *not* to get into his story.

The first 20 minutes of the film are very hard to wrap your mind around but it slowly picks up. You eventually become acquainted with the "weirdness" of the characters and their world. It is a lot to ingest in a short period, so Metro Cinema will give a free screening of the 15-hour epic over three days.

Berlin Alexanderplatz is considered to be Fassbinder's crowning achievement and will provide the regular film-goer with an experience not always available in the American film market.

Berlin Alexanderplatz
Metro Cinema, Zeidler Hall
Nov. 21-23

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This is *One Night Stand* worth remembering



STYLING: JIMMY OVER

FILM
BY PHOENIX
HOPKINSON

ReVUE

Mike Figgis does another excellent job with his latest release, *One Night Stand*. Figgis produced, wrote and directed the film—about the intertwining of lives after a couple's one night affair.

Successful commercial director Max Carlyle (Wesley Snipes; *Pasenger 57*) is married with two children. While on a trip to New York to visit a sick friend, Max encounters Karen (Nastassja Kinski; *Cat People*). The two are instantly attracted to each other and ultimately end up in bed together.

Max returns home to the wife (Ming-Na Wen; TV's *The Single Guy*) and kids but finds himself slowly withdrawing from his wife. Max's friend Charlie (Robert Downey Jr.; *Natural Born Killers*) is dying from AIDS. The couple flies to New York to see their sick friend only to come face to face with Karen, who turns out to be married to Charlie's brother Vernon (Kyle MacLachlan; *Showgirls*).

A chain reaction of events eventually lead the two couples on a road to an unexpected finale.

Figgis makes this film real by creating very human characters. There are no *bad* people, only individuals who may have made choices different from society's

norm.

The affair between Max and Karen is portrayed very tenderly, while the film's entire score is rich and seductive.

The acting is very realistic and Snipes gives an outstanding performance that is a refreshing change from his usual action-hero roles.

Downey Jr. plays the part of the frail and dying Charlie very convincingly. All the characters in this film are sympathetic and the audience is sure to identify with at least one.

One Night Stand
Cineplex Odeon
Daily

"*Sunday* is completely unprecedented in American movies today, for its brilliant filmmaking as for the richness of the story."

—Newsweek

"*Sunday* shimmers with mystery and beauty."

—Film Comment

Winner of the Best Film and Best Screenplay,
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DAVID SUCKET

LISA HARROW

SUNDAY

Directed by Jonathan Nossiter

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Flowery film worth a look

FILM
BY PHOENIX
HOPKINSON

ReVUE

This is one of those rare films that are difficult to criticize and even more difficult to summarize. It is a Canadian film that is wholly original both in conception and practice.

The Hanging Garden is a film written and directed by Thom Fitzgerald. And it is his first feature film, more or less. It concerns this rural Nova Scotia family and their homosexual son, William, home for the first time in 10 years for his sister's wedding. The story unfolds in three parts each with its own title.

In part 1, "The Lady And the Locket," William shows up just in time for the wedding and everybody is surprised he is thin.

In part 2, "Lad's Love," we are flash backed 10 years and see William as everybody else remembers him—as a very fat 16-year-old with serious questions about his sexual identity.

In part 3, "Mum's," we are back to the present as William tries and more or less succeeds in coming to terms with his family or what's left of it.

All of this, which sounds more than a little melodramatic, unfolds like a flower which was something that was very deliberate on the part of the filmmaker. Flowers are a theme throughout the film. The characters are named for flowers, of one sort or another, and they all inhabit personal worlds that match the color of the flower for which they are



Thom Fitzgerald fiddles around on the set with Ashley MacIsaac.

named. This all leads to the creation of a world that is very familiar and yet very unreal.

The Hanging Garden, not counting the flashback, takes place over a two-day period where the characters are introduced in ways that immediately contextualizes them as far as William's history is concerned.

So we know right away that the man William's sister is marrying is also the man with whom William had his first sexual experience. We know right away that it was William's senile grandmother who betrayed him and we know that his parents blame themselves if not for his homosexuality, then certainly for his leaving.

Or his dying

The acting is very good. Chris Leavins plays Sweet William as a grown-up who is surprised as his estranged family to discover that he is, in fact thin and has

himself together. Troy Veinotte is the teenage Sweet William and is excellent in his first-ever acting role. Kerry Fox, Seana McKenna and Peter MacNeil are excellent as William's sister, mother and father. Fox in particular really holds the camera's attention. She has a very physical presence and there is a sense she could have picked up the camera, figuratively speaking, and shaken it with her teeth if any scene had actually called for her to do it. There are also cameo appearances by Ashley MacIsaac and Heather Rankin, Fiddler and Black Eyed Susan, respectively. They both contribute to the film's music.

The Hanging Garden is easily one of the best films released this year.

The Hanging Garden
Eaton Centre
Daily

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3:00, 5:00 PM
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Murray's *Little* role saves badly-paced film

FILM
BY LARRY FLEMING

ReVUE

With all the movies being produced in Hollywood, it must be hard to come up with a fresh concept or at least put a new twist on an old theme.

This is what the producers of the new comedy starring Bill Murray must have been thinking when they made the movie *The Man Who Knew Too Little*.

They tried to combine the comedic talents of Murray with an old plot revolving around world governments, secret agents and espionage.

Murray plays Wallace Ritchie, a somewhat dimwitted American tourist on vacation in Britain. He ventured to Britain to pay an unannounced visit to his brother who lives there.

Of course the night he arrives his brother and wife have plans to host a very important and boring business meeting.

To occupy his time for three and a half hours, his brother and sister-in-law decide to send Wallace off to the theatre.

Now of course this is not your usual theatre, which involves sitting down and watching other people act. You get involved in the production by playing a part in it.

To get into the production, you stand beside a phone booth on a street and when it rings, off you go, straight into the play. Or at least that is how it is suppose to happen.

In Murray's case, he gets there a bit early and happens to answer a phone call designated for a secret agent on a mission. So instead of taking part in a theatre production, Murray's character becomes involved in a

plot hatched by two old spies from England and Russia who are trying to sabotage a peace treaty that would forever end any hope of the Cold War ever starting again.

On a whole, the movie is funny. The concept of Murray's character thinking he is playing a part in a theatre production but actually taking part in real-life situations produces a lot of laughs.

Where the film bogs down is when Murray is not on camera. The plot developments are sometimes slow and confusing.

Murray gets the comedic pace of the film rolling only to have it derailed when the secondary characters come into focus to further the plot along. Once the plot fully gets going and Murray's character becomes more involved in the film, it maintains

a better comedic pace.

One of the funnier scenes in film involve Murray getting into a high speed chase with the police in an Austin Mini. They drive around a traffic circle several times.

Another small flaw of the film is the ongoing idea Murray's character is an actor in a play that goes right up to the end of the movie—something that gets rather old after 90 minutes. On the Bill Murray scale of movies, *The Man Who Knew Too Little* is a good solid piece. Murray's comedic talents save a movie suffering from poor pacing and an old, worn-out plot.

The Man Who Knew Too Little
Cineplex Odeon
Daily

VIDEOPHILE

not coming to a theatre near you

JOE'S SO MEAN TO JOSEPHINE
Starring Sarah Polley and Eric Thal

With a title like *Joe's So Mean to Josephine* how could you resist giving it a look-see? This anti-romance comedy goes against the grain of typical filmmaking and is well worth a viewing.

Josephine (Sarah Polley; *The Sweet Hereafter*) is an up-and-coming young journalist writing for Toronto's *Eye Weekly*. When she spots the tuggish Joe (Eric Thal; *The Gun in Betty Lou's Handbag*), she goes after him with unabashed abandon. Joe is a bad boy and represents the wild life Josephine has yet to experience. And he is bad. He's unfeeling, uncaring and unbelievably stupid. When Josephine has finally had enough, Joe starts being nice—and to Josephine, that is in-

credibly boring.

I liked this film because it was actually tainted by real life. When you finally get what you thought you wanted—more often than not—you don't want it anymore. The young writer working for an alternative weekly also, for some reason, struck a chord.

I did have a real problem watching *Polley*, who I remember best as the sweet-tempered Sarah Stanley on TV's *Road To Avonlea*, making out with a grown man—and what a man Thal is! Polley has certainly made a name for herself as an adult actress and has talent by the truckload. It's nice to see she hasn't fallen by the Danny Bonaduce wayside.

Amy Hough

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a MINUTE at the MOVIES by Todd James

BOOGIE NIGHTS Mark Wahlberg (*Fear*) plays Eddie Adams, a young uneducated dishwasher blessed with an unusually large anatomical part which he uses to supplement his income. *Boogie Nights* is a dark comedy and realistic glimpse at the hardcore-porn movie industry in the late '70s era of drugs, disco and unrepentant sexual escapades. Burt Reynolds plays Jack Horner, the head of a pornographic movie empire who discovers Eddie's gift. Taking the stage name Dirk Diggler, Eddie quickly becomes a rising porn star. *Boogie Nights* is a sprawling movie with a large cast of characters including William H. Macy (*Far* go) and John C. Reilly (*Hard Eight*). Julianne Moore (*Short Cuts*, *Benny and Joon*) is Amber Waves, Jack's wife, an established porn starlet and surrogate mother to the rising actors in her husband's empire. Dirk is increasingly seduced by drugs and money—and begins to think his talent goes beyond his physical attribute. He leaves Jack to strike out on his own with dangerous results. Despite the sexual nature of *Boogie Nights*, it's really about how these pathetic, very nearly tragic characters manage to survive thanks to this close-knit dysfunctional family unit. It's filled with black humor but also features scenes that are hair-raising and thought provoking with a cast that never falters and a killer soundtrack featuring oddity-chick schlock from the '70s and early '80s. **[VVV]**

DEVIL'S ADVOCATE Al Pacino is the devil in disguise in this Faustian tale starring Keanu Reeves as Kevin Lomax, a hotshot lawyer with an impressive track record and an uncanny ability to disengage his conscience. He's ready to join the big leagues when he's offered a position in a powerful New York law firm headed by the diabolical and lethally demonic John Milton (Pacino). Kevin becomes intoxicated with the power, wealth and women available to him as he increasingly falls under the hypnotic spell of his mentor. Charlie Theron (*2 Days in the Valley*) plays Kevin's wife—who is quicker than her husband at catching on to the evil nature of Milton's firm. As the stakes grow higher and Kevin is given more important cases that test his scruples, the film becomes a battle for the young lawyer's soul. Lawyers as demons... some would call it typecasting but few will shed tears for the much-maligned profession. I've never bought into Reeves-so-called talent and I'm constantly baffled as to why he's put into roles that require a real actor—but I liked Reeves here and surprisingly, he holds his own against Pacino in a role that allows the Academy Award-winner to ham it up. There are some nifty twists to the story and a comment or two about controlling your own destiny. **[VVV]**

GATTACA *Gattaca* takes us into a future that hits too close to home as research continues into genetic manipulation. Set in the not-too-distant future where perfection is the goal and parents are able to choose the genetic make-up of their children, Vincent Freeman (Ethan Hawke) is a rarity, a man conceived the old-fashioned way. His genetic shortcomings put him in a class known as "invalid," a guarantee of second-class citizenship. Vincent dreams of space travel and with DNA borrowed from a superior genetic specimen, he outwits authorities to land a job as a navigator at Gattaca corporation. But a murder at Gattaca triggers an investigation that signals the presence of an invalid. Alan Arkin plays one of the authorities Vincent must keep ahead of, carefully hiding any trace of his DNA. A hair, a piece of skin, even an eyelash could blow his cover. Uma Thurman (*Batman and Robin*) plays a fellow Gattaca employee infatuated by Vincent's seemingly perfect genetic structure. As Vincent nears his goal, a genetically superior ghost from his past closes in on the deception. Imagine a future where a simple check on one's double helix will not only accurately predict what kind of life you'll lead, but how you'll be looked upon by the rest of society as well. It's the new discrimination—and it's explored with frightening detail in *Gattaca*. This is science fact turned into solid, thoughtful and entertaining science fiction that doesn't rely on special effects. Hawke gives a strong performance and a real heart complete with genetic flaws baked at the core of this sci-fi thriller. **[VVV]**

THE ICE STORM A storm that began during the summer of love is about to hit the peaceful suburbs of New Canaan. Con with all its fury in this provocative exploration of the loosening of morals. Set in 1973 as America deals with the betrayal of Watergate and continues to be torn apart by Vietnam, the Hoods and the Carvers are about to face their own series of crises. The teenage Wendy Hood (Christina Ricci) is experimenting with sex even as her father, Ben (Kevin Kline) is exploring an affair with his cold-hearted neighbor, Janey Carver (Sigourney Weaver). Ben's wife (Joan Allen) is aware of the affair but is rapidly losing patience with her husband who longs to involve his wife in the newest New Canaan parlour game—wife swapping. Obsessed with their own needs, the Hoods and the Carvers are hardly an example for their children who are hopelessly isolated, uninterested in their parents and pursuing their own sexual impulses. Director Ang Lee (*Sense and Sensibility*) meticulously explores what he calls the nation's adolescent period and the rebellion against the old rules. This is a moody and depressing scenario. There hardly

seems to be any hope for these bleak characters as they stumble into a new social code. **[VVV]**

MAD CITY Director Costa-Gavras (*Missing*) takes an all-too-Hollywood turn in this simplistic and frightfully dull look at TV news and its willingness to twist the story John Travolta plays a laid-off security guard who takes a museum full of children hostage with one simple demand, he wants his job back. Dustin Hoffman is a TV reporter on his way down the career ladder. He's given a fluff assignment at the museum but finds himself embroiled in a hostage crisis—and in a position to manipulate the story for his own gain. Alan Alda plays a vindictive network anchor anxious to take revenge on Hoffman's character for a past transgression and to usurp the story as a media frenzy erupts. As manipulative as the subject matter itself, *Mad City* is a plodding, obvious and poorly researched movie. None of the events surrounding the hostage taking or in the manner in which the media operates rings true. Hoffman is intense and believable but it's time for Travolta to take some time off. His performance is tired and too familiar. **[VV]**

THE MAN WHO KNEW TOO LITTLE Bill Murray plays a hapless American tourist in London who is mistaken for an international spy. His antics threaten to spoil the plot of dastardly villains with a heinous plot to rekindle the cold war. Murray is convinced he's involved in a harmless bit of street theatre and remains oblivious to the very real attempts on his life. Credit Murray's mostly improvised schtick with breathing some life into this lame affair but few laughs are offered by this slapstick silliness. **[V]**

STARSHIP TROOPERS Subtlety is not a part of director Paul Verhoeven's (*Basic Instinct*, *Showgirls*) vocabulary—but then who needs subtlety when your sub subject is giant alien insects attempting to take over the planet? Verhoeven creates a loud, brash and extremely violent science fiction adventure based on a Robert A. Heinlein story and starring a largely unknown cast of exuberant young actors. In this distant future the planet is divided into two groups, those who serve in the military and those who do not. To be part of the military is to be assured of a life of glory. Casper Van Dien plays Rico, a young college graduate who joins the federal infantry not for patriotic reasons but to win the heart of Carmen (Denise Richards), a budding starship pilot who is being wooed by Rico's rival (Patrick Muldoon). The first hour of *Starship Troopers* is very nearly a send-up of every life-in-the-army movie made and it's an opportunity to get to know this kable cast that includes Jake Bussey and Neil Patrick Harris (you know him as Doogie Howser). When the bugs finally do arrive (after annihilating several million humans on Earth), the blood and guts fly liberally. This is one of the gooiest gore-fests I've seen in a while and it's not for the squeamish. Despite the high-tech special effects, director Verhoeven allows for a lot of campy fun. This movie does not take itself seriously, allowing for the kind of tongue-in-cheek humor that made another alien invasion movie,

Independence Day, such a huge success. **[VVV]**

SWITCHBACK Just what we need, another serial killer movie. Dennis Quaid plays the standard serial killer, with some last-minute moves to give it all a lift. This is a nice stretch for the ubiquitous Danny Glover—whose work here is far more interesting than Quaid's bland performance. **[VVV]**

Ratings

O = Awful
V = Bad
W = Poor
WW = Good
WWW = Very Good
WWWW = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on M-97. Also catch Todd on TV News Fridays at 10 p.m.

CINEMAX ODEON CINEMAS CINEMA GUIDE

Screenings effective Fri, Nov 21 - Fri, Nov 27

EATON CENTRE CINEMAS

3rd Fl., Plaza III 101 St. & 102 Ave. • 421-7940

THE JACKAL Daily 1:50, 3:50, 7:10, 9:50 PM. Bruta violence & coarse language. Presented in Digital Theatre Sound. No passes accepted.	M
MORTAL KOMBAT 2 (SDOS) Daily 1:25, 3:45, 7:20, 9:40 PM. Violent scenes.	PG
STARSHIP TROOPERS (DTS) Daily 1:15, 4:00, 7:05, 9:45 PM. Gore violence.	M
MIDNIGHT TERRORER: THE GIGANT & EVIL Daily 1:50, 3:50, 7:00 PM. Presented in Digital Theatre Sound.	M
FULL MONTY Daily 1:50, 4:50, 7:30, 9:25 PM. Violent scenes & coarse language.	(M)
7 YEARS IN TIBET Daily 1:35, 4:10, 6:45, 9:20 PM.	PG
HANGING GARDEN Daily 1:45, 4:40, 7:35, 9:30 PM. Coarse language & sexual content.	M
ANASTASIA Daily 1:40, 4:20, 6:55, 9:00 PM. No passes accepted.	R
BOOGIE NIGHTS Daily 1:00, 6:50 PM.	M
ONE NIGHT STAND Daily 4:30, 1:35, 3:40 PM.	M

WEST MALL 8

West Edmonton 8 • 444-1217
Phase III Entrance 2 • 444-1217

STARSHIP TROOPERS Daily 1:00, 1:30, 3:30, 4:00, 6:40, 7:10, 9:15, 9:40 PM. Coarse language.	M
BEAN Daily 1:40, 3:40, 6:45 PM.	PG
BOOGIE NIGHTS Daily 9:50 PM.	R
ANASTASIA Daily 1:00, 4:30, 7:00, 9:10 PM. Presented in Digital Theatre Sound. No passes accepted.	M
I KNOW WHAT YOU DID LAST SUMMER Daily 7:30, 9:50 PM. Violent scenes & coarse language.	M
MORTAL KOMBAT Daily 1:45, 4:30, 7:20, 9:30 PM. Violent scenes.	PG
THE JACKAL Daily 1:15, 3:45, 7:15, 9:45 PM. No passes accepted. Presented in Digital Theatre Sound. Bruta violence & coarse language.	M
7 YEARS IN TIBET Daily 1:10, 3:50, 6:40, 9:20 PM.	PG

CAPITOL SQUARE

1885-1889 Avenue • 422-1322

GATTACA Daily 9:00 PM. Coarse language.	PG
BEAN Daily 7:10 PM. Mat Sat/Sun 2:30 PM.	PG
THE MAN WHO KNEW TOO LITTLE Daily 7:20, 9:10 PM. Mat Sat/Sun 2:00 PM.	PG
I KNOW WHAT YOU DID LAST SUMMER Daily 7:30, 9:30 PM. Mat Sat/Sun 2:30 PM.	M
RED CROWN Daily 7:00, 9:20 PM. Mat Sat/Sun 2:10 PM.	PG

WHITENED CROSSING

4811 Whithorn • 444-1217

FULL MONTY Daily 7:35, 10:05 PM. Mat Sat/Sun 1:30, 3:30 PM.	M
STARSHIP TROOPERS Daily 6:45, 7:05, 9:45 PM. Mat Sat/Sun 1:15, 4:20 PM. No passes accepted.	M
MORTAL KOMBAT 2 Daily 7:15, 9:35 PM. Mat Sat/Sun 1:00, 3:45 PM. Bruta violence and coarse language. Presented in Digital Theatre Sound. No passes accepted.	M
I KNOW WHAT YOU DID LAST SUMMER Daily 7:25, 9:55 PM. Violent scenes & coarse language.	M
ANASTASIA Daily 6:55, 9:25 PM. Mat Sat/Sun 1:45, 4:00 PM. No passes accepted. Presented in Digital Theatre Sound.	M
THE JACKAL Daily 7:15, 9:55 PM. Mat Sat/Sun 1:00, 3:45 PM. Bruta violence and coarse language. Presented in Digital Theatre Sound. No passes accepted.	M
THE LITTLE MERMAID Daily 1:20, 6:50, 9:45 PM. Mat Sat/Sun 3:15, 6:00 PM. Presented in Digital Theatre Sound.	G

WESTMOUNT 4

111 Ave. & Grand Road • 451-7955

BEAN Daily 7:20 PM. NL: 7:20 PM show on Nov. 24.	PG
BOOGIE NIGHTS Daily 9:50 PM.	R
STARSHIP TROOPERS Daily 7:00, 9:40 PM. Mat Sat/Sun 1:30, 4:15 PM. No passes accepted. Presented in Digital Theatre Sound.	M
ANASTASIA Daily 7:10, 9:10 PM. Mat Sat/Sun 2:00, 4:00 PM. No passes accepted. Bruta violence & coarse language.	M
THE JACKAL Daily 7:30, 10:00 PM.	M

WILLAGE TREE MALL

2800 16th Ave. NW • 425-1212

BEAN Daily 7:00, 9:00 PM.	PG
MORTAL KOMBAT Daily 7:10, 9:10 PM. Mat Sat/Sun 1:40, 3:40, 6:15 PM.	PG
ROCKETHAN Daily 7:30, 9:30 PM. Mat Sat/Sun 1:30, 2:20, 5:05 PM.	G
GATTACA Daily 7:30, 9:40 PM. Mat Sat/Sun 1:55, 4:35 PM. Presented in Digital Theatre Sound.	PG
I KNOW WHAT YOU DID LAST SUMMER Daily 7:35, 9:55 PM. Mat Sat/Sun 1:55, 4:35 PM. Presented in Digital Theatre Sound.	M
STARSHIP TROOPERS Daily 6:45, 9:05 PM. Mat Sat/Sun 1:00, 3:45 PM. Coarse language.	M
LITTLE MERMAID Daily 7:15, 9:00 PM.	G
THE MAIN WIND BLOWING Daily 7:30, 9:45 PM.	PG
RED CORNER Daily 7:20, 9:40 PM. Mat Sat/Sun 1:05, 4:30 PM.	PG
7 YEARS IN TIBET Daily 6:55, 9:25 PM. Mat Sat/Sun 1:10, 3:50 PM.	PG
THE JACKAL Daily 7:00, 9:30 PM. Mat Sat/Sun 1:15, 3:35 PM. No passes accepted. Bruta violence & coarse language.	M
THE LITTLE MERMAID Daily 7:10, 9:15 PM. Mat Sat/Sun 1:25, 4:00 PM. Not suitable for young children.	G

CLAREVIEW TOWN CENTRE

4211-1217 Avenue • 472-4444

THE MAN WHO KNEW TOO LITTLE Daily 7:10, 7:25 PM. Mat Sat/Sun 4:50 PM.	M
DEVIL'S ADVOCATE Daily 9:30 PM.	M
BEAN Daily 7:10, 7:15 PM. Mat Sat/Sun 4:20 PM.	PG
ONE NIGHT STAND Daily 4:15 PM.	M
THE LITTLE MERMAID Daily 1:20, 6:50, 9:45 PM. Mat Sat/Sun 3:15, 6:00 PM. Presented in Digital Theatre Sound.	G
THE JACKAL Daily 7:15, 1:45, 7:10, 7:35, 9:40, 10:00 PM. Mat Sat/Sun 4:00, 4:40 PM. Bruta violence & coarse language.	M
STARSHIP TROOPERS Daily 1:40, 7:30, 9:50 PM.	PG
FAIRY TALE Daily 1:00 PM. Mat Sat/Sun 4:15 PM.	G

CINEMAS 6

West Edmonton 6 • 444-1212
Phase I Entrance 6 • 444-1212

MY BEST FRIEND'S WEDDING Daily 8:50 PM. Mat Sat/Sun 2:10 PM.	TBA
G.I. JANE Daily 9:05 PM. Mat Sat/Sun 3:40 PM.	M
GEORGE OF THE JUNGLE Daily 7:20, 9:15 PM. Mat Sat/Sun 2:00, 4:10 PM.	PG
HERCULES Daily 7:30, 9:00 PM.	PG
THE GAME Daily 6:45, 9:10 PM. Mat Sat/Sun 3:40 PM.	M
PEACEMAKER Daily 1:00, 9:40 PM.	M
MEN IN BLACK Daily 7:10, 10:00 PM. Mat Sat/Sun 1:45, 4:45 PM.	PG
AIR FORCE ONE Daily 7:10, 9:50 PM.	PG
THE MAN WHO KNEW TOO LITTLE Daily 7:10, 9:50 PM. Mat Sat/Sun 1:30, 4:20 PM.	M

Vue movies

Metro Cinema
Ziedler Mall, Citadel Theatre
9828-101A Ave.
425-9212

BERLIN ALEXANDERPLATZ
(1979-80) Unavailable in North America for over a decade, this massive film (921 minutes) is considered the crowning achievement of Rainer Werner Fassbinder's extraordinary career. Based on Alfred Döblin's famous novel about Franz, a convicted murderer released from prison during the rise of Nazism. German with English subtitles. Stars Gunter Lamprecht, Hanna Schygulla and Barbara Sukowa. Free screening, sponsored by the Goethe Institute.

Parts I & II Nov. 21, 6:30 p.m.
Parts III & IV Nov. 21, 8:45 p.m.
Parts V & VI Nov. 22, 6:30 p.m.
Parts VII & VIII Nov. 22, 8:45 p.m.
Parts IX & X Nov. 23, 4:00 p.m.
Parts XI & XII Nov. 23, 6:30 p.m.
Part XIII & Epilogue Nov. 23, 8:45 p.m.

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ALTERNATIVE

109 DISCOTHEQUE

10045-109 Street, 413-3476
every WED: Fetish-Gothic & Industrial

AREA 51

11725b Jasper Ave, 413-0147
every WED: Extreme Metal
every THU: Orgasmatron-Underground

every FRI: Matt Playing Grind, Death, Hardcore, Punk...Old and New
every SAT: Live

every SUN: All Ages Live
SAT 22: Toxic Earth, Darksand
SUN 23: Belvedere, Slugga (ALL AGES)

THE CORN

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

CORNER

10407-82 Avenue, 433-1969
SUN 23: Acoustic Open Stage with José Oiseau special appearance by Art Bergmann

M20 LIQUID BAR

10044-82 Avenue, 433-5794
every THU: Alternative of the Ages with DJ Schwitz

every FRI-SAT: Lagerpalooza with Grandmaster Whiskey

JOHN'S MOON PUB

431-106 Street, 988-8881
every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S

8230-103 Street, 436-4793
every THU: New York Groove

HICKY TINK'S

2 Flr, 10511A-82 Avenue, 439-9852
every SUN: Open Stage Hosted by Everett LaRoi

NEW CITY LIVING LOUNGE

10161-112 Street, 413-4578
every MON: DJ Chris "Weirdo" Johnson
every TUE: DJ Goodtimes

every WED: DJ Split Milk-Trip-hop, Hip-hop, Ambient
every THU: DJ Orange County Keith and the Ski Man
every FRI-SAT: DJ Goodtimes

HEBAN

10551-82 Avenue, 433-3600
every SUN: DJ Big DaDa
every MON: Delicious DJ Brian
every TUE: The Higher Level Hip-Hop with Co-defendants, downstairs punk & ska with DJ Hurricane
every WED: Aqua Rhythm with DJ Dragon & Dr Fong

every THU: Uptempo-Classic 80's with Mikey Doing That Flashback Thing
every THU: Downstairs-DJ Code Red
every FRI-SAT: DJ Mikee
SAT 22: Art Bergmann, Chris Smith
WED 26: All Ages Show: HixPx, Bracket, Reser
SAT 29: Soft, Race-CD Release Party

REV

10030-102 Street, 423-7820
THU 20: Egg Reunion Party, Baffin Island Party, Party Doll A Go Go
FRI 21: the Buicks, Las Vegas Crypt Keepers, Lotus Galaxy
FRI 28: Science-a Drum and Bass
experience
SAT 29: Just Can't Get Enough-'80s Retro Party

THE BOOZY

Private Member's Club, 10345-104 St, 426-3150
every MON: DJ Big Daddy

every TUE: DJ Bryan the Big Mac
every WED: DJ Latin Lover
every THU: DJ Dark Daddy
every FRI: Down-DJ Weena Love
every FRI: Up-DJ Alvaro
every SAT: Down-DJ James
every SAT: Up-DJ Code Red
every SUN: DJ Who the @#!? is Alice

RIDGE BOWL DOWNTOWN

10111-117 Street, 482-5152
every SUN: Jam
SAT 29: Steve Loree & Pete Arsineault (from the Doughboys)

BLUES & ROOTS

R STREET BAR

9210-34 Avenue, 439-3301
FRI 21-SAT 22: Lee James

BLUES ON WHITE

10329-82 Avenue, 439-5058
every SAT aft: Blues Jam
THU 20-SAT 22: Nigel Mack
SUN 23: Blue Locutus
MON 24-SAT 29: Hurricane & the Twisters
SUN 30: Steve Palmer

BRANDY'S BLUES BAR

10375-59 Avenue, 988-5455
every FRI: Blues Jam Hosted by Soul 4 You
every SAT: 90% Blues Jam

CENTRE CULTUREL MARIE-ANNE

BAROQUE

8711-82 Ave., 468-6983
WED 26: Manje-Jo Therio

CHAPTERS

3227 Calgary Trail South, 431-9694
FRI 28: Bounce

CHATEAU PRINCE

12323 Stony Plain Road, 482-5442
every SAT: Live Middle Eastern Music

CITY MEDIA CLUB

6005-103 Street, 433-5183
FRI 21: Harcorps: the Don Berner Sextet
SAT 22: Alberta Burn Rehabilitation Fundraiser with Luann Kowalek, Painting Daisies, Bill Bourne

FRI 28-SAT 29: CKUA Fundraiser with Hot Cottage

CLUB PULCANKA

10816-95 Street, 425-5338
every SUN: Jammin' & Madness (Open Jam)

CLUB ROBAR

10018-105 Street, 448-1001
THU 20, Jam Night with El Nino & Friends

CORK'S

10407-82 Avenue, 433-1969
every SUN: Acoustic Open Stage with José Oiseau

EDMONTON QUEEN

Rafter's Landing, 424-2628
every FRI-SAT: Darrell Barr & the Rafter's

FULL MOON FOLK CLUB

Riverdale Hall, 9231-100 Avenue, 438-6410
SAT 29: Judy Small

GASOLINE ALLY

10993-124 Street, 448-0181
every SUN: Roadhouse Blues Jam with Billy Joe Green and the Rough and Ready Blues Band

FRI 21-SAT 22: S Shy
FRI 28-SAT 29: Shufflehounds

SAT 29: Grifon's World Tour Send-off Party

GREAT CANADIAN EAGLE

8623-112 Street, 434-0460
every SUN: Acoustic Open Stage

INSTRUMENTS OF CHANGE

10821-96 Street, 448-1505
SAT 29: Lights of Change Benefit Concert with Bill Bourne, Jennifer Barezan, Raimhuara, Franco da Vida

LA HABANA

10328-104 Street, 424-5939
FRI 21-SAT 22: Los Caminantes

THU 27: Dance Party
FRI 28-SAT 29: Los Caminantes

LIBRARY LOUNGE

11113-87 Avenue, 439-4981
every WED: Open Stage Hosted by Darcy Greaves & Humberto Medeiros

HUSTY ON WHITE

104588-82 Avenue, 433-3512
every MON: Open Stage Hosted by Dan Francis

MUDDY WATERS

8211-111 Street, 433-4390
FRI 21-SAT 22: Muddy's 3rd Birthday Bash with Babcock, Bowman & Bjarnason

NEAL'S CAFE & BAR

10025 Jasper Avenue, 990-1212
every THU: Blues Jam hosted by Rob & Pops

SABINA'S

10158-97 Avenue, River Valley, 421-8904
every WED: Folk Open Stage Hosted by Brian Gregg

SHAKESPEAR'S

10805-105 Avenue, 420-1679
SAT 22: Blue Locutus

WED 26: Another Midnight Revival
SAT 29: Painting Daisies

SIDETRACK CAFE

10333-112 Street, 421-1326
THU 20: Joe Louis Walker & the Bosstalkers, Mark Sterling

FRI 21: Hot Cottage, Jeff Hendricks Group
SAT 22: Linda McCrae & the Silly, Painting Daisies, Maude

MON 24: Pazzport CD Release Party
TUE 25: the Jeff Hendricks Group

WED 26: Uncle Remus, Grrr
THU 27-FRI 28: Rockin' Highliners CD Release Party

SAT 29: Blue Locutus, Cafe Gurus

UPTOWN JOLK CLUB

Parish Hall, 12116-102 Avenue, 462-0463
FRI 28: Open Stage with Verne Lee

THE WHISKEY CENTRE

9720-102 Avenue, 428-1414
WED 26: Spirit of the West

COUNTRY

109 DISCOTHEQUE

10045-109 Street, 413-3476
every TUE: Country Karaoke & Country Dance

DRINK HOTEL

3945-118 Avenue, 479-3929
every FRI-SAT: Second Chance Band
every SUN aft: Second Chance Band

MUSTANG SALOON

16648-109 Avenue, 444-7474
THU 20-SUN 23: All the Rage in Dallas

RANCHMAN'S

15540 Stony Plain Road, 483-1100
every MON-TUE: DJ Phil

THU 20-SAT 22: Brett Barrow Band

JANIS MOTON BAR

12340 Fort Road, 474-5476
THU 20-SAT 22: Runaway Train

THU 27-SAT 29: Brass Boots & Strings

WILD WEST

12912-50 Street, 476-3388
every SAT aft: Jam
every MON: Jam

POP & ROCK

AMT'S SPORTS BAR

360 Saddleback Road, 433-3833
SAT 22: the KGB

EL ALCAZAR

8212-104 Street, 432-0234
SUN 23: MeNn with Rosemary Wilson, Kris Joseph, Cristina Menz, Mars

R STREET BAR

9210-34 Avenue, 439-3301
FRI 21-SAT 22: Tom Sterling's Flashback Review

BILLY BIRD'S

9839-63 Avenue, 438-1148
every THU: Open Stage
THU 20: Al Brant

BLACK DOG

10425-82 Avenue, 439-1082
SAT 22aft: Chris Wynters & Scott Peters
SAT 29aft: Luann Kowalek

CROWN & CORY

Neighborhood Inn, 13103-Fort Rd, 478-2971
THU 20-SAT 22: Richard Blaze

FESTIVAL PLACE

100 Festival Way, 449-FEST
SUN 23: the Nylons

FUTURE SHOP

10304-109 Street, 413-1550
FRI 21: Painting Daisies

FRI 28: the Buicks

NATON'S

Regency Hotel, 75 Street & Argyll, 465-7931
every THU: Jam with the Party Hogs

JOCKEY CLUB

9277-111 Avenue, 477-7114
FRI 21-SAT 22: Dead Man's Train

HIMMELHUT PUB

9221-34 Avenue, 433-2599
FRI 21-SAT 22: Hellrazors

FRI 28-SAT 29: Headlong Walkers

LIONE HEAD PUB

4440 Calgary Trail, 437-6010
every SUN: Jam Hosted by Matt Robertson

MADRO'S

4990-92 Avenue, 466-8652
every THU-SAT: Rare Occasion

NEW CITY LIVING LOUNGE

10161-112 Street, 413-4578
every WED: Open Stage Hosted by Doc Aroyo

POWER PLANT

U of A, 492-3101
SAT 29: Molly's Reach

RED'S

WEH, 481-6420
every SAT: Red's Rebels

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266
every SUN: Jam Night

ROSE & CROWN

Sheraton Grand, 428-7111
every TUE-SAT: Lyle Hobbs

SHROCK HOLMES ON WHITE

10341-82 Avenue, 433-9676
every WED & SATaft: Robert Walsh & Farley Scott

THUNDERBOLT

9920 Argyll Road, 433-DOME
WED 26: Joan Jett & the Blackhearts, Kenny Shields

WINSPEAR CENTRE

9720-102 Avenue, 428-1414
MON 29: Michael Burgess

ZAC'S PLACE

9855-76 Avenue, 439-1901
every TUE & FRI: Open Jam

JAZZ

BLACK DOG

10425-82 Avenue, 439-1082
every SUN: Root Down-Live Acid Jazz

DEVIL'S

10507-82 Avenue, 437-7489
every MON: Kiss & Tell-Live Acid Jazz Trio
every THU: Acid Jazz

FARGOS

10307-82 Avenue, 433-4526
every WED: Live Jazz

GODDOLLOWS

10160-100A Street, 428-8887
every FRI-SAT: Brett Miles

LA RONDE

Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Sillanpaa

MIMA'S

10139-124 Street, 482-3531
FRI 21-SAT 22: Bryan Sim-Piano, Erroll Zastre-Bass

FRI 28: Torben Holm-Pederson-Piano
SAT 29: Peter Sciotte-Piano

MURDER

8631-109 Street
THU 27: Root Down

SECOND CUP-149 ST

8902 - 149 Street, 481-1238
FRI 21: Trio House

SECOND CUP-JASPER

11210 Jasper Avenue, 421-4480
SAT 22: Trio House

SECOND CUP-WHITE

10402-82 Avenue, 439-8097
TUE 25: Errol Zastre

BOBBERTINO'S

10162-100 Street, 424-7500
FRI 28-SAT 29: Nick Riebeck, Dave Herrick, George Koufogiannakis

STATION X

7704-104 Street, 413-7064
every WED: Stephen Hoy & Pazzport

YARDING GUTS

10203-86 Avenue, 432-0428
FRI 21: Metalwood

SAT 22: Steve Lacy Trio

YEMAN'S ON ST

10117-101 Street, 425-6151
FRI 21: Dave Herrick Trio

FRI 28: Jim Head Trio

CLASSICAL

ALBERTA COLLEGE

CONSERVATORY

Muttart Hall, 10050 Macdonald Drive, 425-7401

SUN 23: Kim Mattice Wanat-Soprano, Mary Fearon-Horn, Darolyn McCrostie-Piano

WED 26: Alberta College Percussion Ensemble

CHAPTERS

3227 Calgary Trail South, 431-9694
FRI 21: Quintessence-String Quartet

CONVOGATION HALL

U of A, Arts' Building, 492-2949
FRI 21: Staphane Lemelin-Pianist

EDMONTON CLASSICAL GUITAR SOCIETY

Muttart Hall, 10050 Macdonald Dr, 425-7401
FRI 21: Ben Tobasson

EDMONTON OPERA

Jubilee Auditorium, 451-8000
SAT 29: Roméo et Juliette

EDMONTON SYMPHONY ORCHESTRA

Winspear Centre, 9720-102 Avenue, 428-1414

SAT 22: Saturday for Kids with the Cifra Hungarian Music Ensemble

SUN 23: a Little Chamber Music

CHICAGO JOE'S

11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S

86 Street & Milbourne Road, 433-5794

every TUE: Karaoke

CLIFF CLAYTON'S

9710-105 Street, 424-1614

every FRI: Fantastic Karaoke

CROWN & DERRY

Neighborhood Inn, 13103-Fort Rd, 478-2971

every TUE: Karaoke

DANNY HACKETT'S

89 Street & 28 Avenue, 469-4433

every TUE: Karaoke

DOCKSIDE PUB

10425-100 Avenue

every FRI-SAT: Karaoke

DUG & DUCK PUB WEST

180 Mayfield Common, 489-7766

every THU & SUN: Karaoke

FRANKIE T'S

3046-106 Street, 437-1887

every WED & FRI: Karaoke

GAS PUMP

114 Street & 102 Avenue, 488-4843

every TUE-WED: Goofy Gord & Pretty

Pauline's Karaoke Show

GRINDER

10957-124 Street, 453-1709

every TUE: Karaoke Contest

HOY LOUNGE

10044-82 Avenue, 433-5794

every SUN: Karaoke

HYPERMAN'S PUB

34 Avenue & 99 Street, 435-4065

every FRI: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484

every SAT: Karaoke

MAKO'S

4990-92 Avenue, 466-8652

every FRI: Karaoke

OLIE'S

9945-50 Street, 466-3232

every MON & FRI: Karaoke

ROSEBOWL DOWNTOWN

10111-117 Street,

483-5152

every WED: Karaoke

ROSE'S

10604-101 Street, 423-3499

every WED-SAT: Karaoke

SHAKESPEAR'S

10805-105 Avenue, 420-1679

very THU: Karaoke with Deanna Licorice

Whip

SHA-HA-HA

10123-112 St., 423-3838

every MON: Karaoke

SPORTSMAN'S

145, 8170-50 Street,

462-6565

every TUE: Karaoke

WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Road,

484-7751

every MON, SUN: Karaoke

WILD WEST

12912-50 Street,

476-3388

every TUE: Karaoke

WINDMILL

101 Milbourne Mall, 462-6515

every SUN: Karaoke

LIVE COMEDY

RED'S

WEM, 481-6420

every FRI: Atomic Improv

SIDETRACK CAFE

10333-112 Street,

421-1326

every SUN: Variety Night

TUX TUES

WEM, 481-9926

every TUES: Marc Savard-Hypnotist

FRI 28-SAT 29: Tommy Chong

CLUB NIGHTS

1001 NIGHTS

10018-105 Street,

448-1001

every FRI-SAT: R&B, Hip Hop, Retro with

DJ Tech

BUFFET

Kingsway Inn, 10812 Kingsway Ave,

479-4266

every TUE-SAT: DJ Kelly

CLUB LA

Leduc, 5705-50 Street,

986-4018

every MON, WED-SAT: DJ Stretch

DEVLIN'S

10507-82 Avenue,

437-7489

every WED: Martini 101

every SUN: Service Industry Night

GALLERY LOUNGE

Mayfield Inn, 16615-109 Avenue,

484-0821

every THU-SAT: Dan Daniels plays songs

from the '50s, '60s, '70s

KINDERHOOD

13103 Fort Road,

472-9898

every WED: Chris Knight from Power 92

every THU: Ladies Night

KAOS

8770-179 St, 2554 WEM,

486-KAOS

no cover before 10:00pm

every FRI: High Frequency

every SAT: Total Kaos

BIGMAN'S PUB

34 Avenue & 99 Street, 435-4065

every SAT: Ladies Night

BIMBE KNIGHT PUB

9221-34 Avenue, 433-2599

every THU: the Bear's Sleazebag Hosts

Canadian Rocks Thursdays

NEW CITY LUNED LOUNGE

10161-112 Street, 413-4578

every MON: DJ Chris "Weirdo" Johnson

every TUE: DJ Gooddimes

every WED: DJ Split Milk: Trip-hop, Hip-

hop, Ambient

every THU: DJ Orange County Keith and

the Ski Man

every FRI-SAT: DJ Gooddimes

RED'S

WEM, 481-6420

every SUN-FRI: Kenny K's Sounds of the

Past & Present

ROCK CENTRAL STATION

Kingsway Inn

10812 Kingsway Ave, 479-4266

every SUN: Jam Night

THE ROOST

Private Member's Club

10345-104 Street, 426-3150

every MON: DJ Big Daddy

every TUE: DJ Bryan the Big Mac

every WED: DJ Latin Lover

every THU: DJ Dark Daddy

every FRI: Down-DJ Weena Love

every FRI: Up-DJ Alvaro

every SAT: Down-DJ James

every SAT: Up-DJ Code Red

every SUN: DJ Who the @?!! is Alice

SHAKESPEAR'S

10805-105 Avenue, 420-1679

every FRI-SAT: House DJ

SPORTSMAN'S CLUB

5706-75 Street, 413-8333

every Night: Dancing with DJ G

WILD WEST

12912-50 Street, 476-3388

every THU: Free Dancing Lessons

SHOWBARS

109 DISCOTHEQUE

10045-109 Street, 413-DISO

every SUN: FUNK

every MON: DJ Rave, open jam

every TUE: Karaoke & Rock

every WED: Acid jazz

every THU: Retro & Ladies Nite, Naked

Mac Strapper

every FRI: Dance with show 10-30

every SAT: Visuals all nite

Catering to those who act 25+

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

FRI NOVEMBER 21

METALWOOD IN CONCERT

Yardbird Suite, 10203-86 Avenue, 413-0428

Reminiscent of the Miles Davis' bands of

the '70s

Time: doors at 8pm, show 9pm;

Tix: members \$9, guests \$12

THE ODDS IN CONCERT

Reds, West Edmonton Mall, 481-6420

With Damn the Diva

Time: doors 8:30pm, show at 9:30pm

Tix: advance \$12, at the door \$15

SAT NOVEMBER 22

DECIDEDLY JAZZ

DANCEWORKS

Horizon Stage, 1001 Calahoa Road,

Spruce Grove, 962-8995

Presenting Music for the Eyes

Time: 7:30pm; Tix: adult \$20.50, senior/

student/kid \$17.50

SUN NOVEMBER 23

ALBERTA BURN

REHABILITATION FUNDRAISER

City Media Club, 6005-103 Street, 418-6410

Featuring Luann Kowalek, Painting

Danies, Bill Bourne and Edmonton

Eskimo Leroy Bligh

Time: doors at 7pm, show 8pm; Tix: \$10

THE NYLONS IN CONCERT

Festival Place, 106 Festival Way, Sherwood

Park, 443-7178

New album entitled Fabric of Life

Time: 8pm; Tix: \$23.50

WED NOVEMBER 26

JOAN JETT & THE

BLACKHEARTS IN CONCERT

Thunderdome, 9910 Argyle Road, 433-DOME

With Kenny Shields

Time: doors at 6pm, Tix: \$14.95

HEY EDDIE! by GRASDAL

AFTER 18 years 4 months and 24 days, BRUNO the AXE MURDERER FINALLY realizes that nice guys aren't the only guys who finish last...



ALL SEXUAL DISCO

PRAWN-O-GRAFIX

The Town's Hottest Seafood Bar

THURS. - SAT 9PM - CLOSE

Fri 21 KAREN BRYCE in concert

SHOW: 8:00 P.M.

Sat 22 CLUB MONACO PARTY

GUEST DJ: BRENT from SWEETWATER

Sun 23 OPEN 2pm - ANTI-RACIST

FUNDRAISER

ALL AGES WITH BANDS TO 9 PM

GUEST DJ'S TO FOLLOW

This Saturday, wear your costume

IT'S DISCO FEVER

109

WEDNESDAY - \$1.50 Hi-Balls & Acid Jazz

MONDAY - Rave / TUESDAY - Karaoke



EVERY SUNDAY OPEN STAGE NIGHT

with EVERETT LAROI

MOLSON MONDAY

Pints: \$3.00

"Big Wave": \$4.80

CUERVO ESPECIAL TEQUILA TUESDAY

Shots: \$2.70

Cocktails: \$3.20

Corona \$3.00

Sol: (500 ml) \$4.25

BIG ROCK WEDNESDAY

Pints: \$3.00

Jugs: \$9.00

204 Wings

'GET BITTEN' THURSDAY

Snakebites: \$4.00

Paralyzers: \$3.00

Long Islands: \$3.00

SMIRNOFF COCKTAIL FRIDAY

Martinis: (2 oz.):

It's Exactly What's Going On Out There

E-town live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ART GALLERIES — SHOWS

OPENING/EVENTS/HAPPENINGS

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

AUSON WILDING: TERRITORIES: Brain Drawings, beautiful sculptural objects by London-based artist Auson Wilding. Co-produced by the EAG and the Art Gallery of York University, North York. Guest Curator: Renee Baer. Nov. 22-23 Jan. 18 Opening FRI, Nov. 21, 8-10 PM

REAL OBJECTS: Contemporary Alberta artists, unifying issues of space, shape, materials and surface are revealed. Organized by the EAG for the Alberta Foundation for the Arts. Traveling Exhibition Programme. Curator: Denis Gautier. Nov. 22-Jan. 18. Opening FRI, Nov. 21, 8-10 PM

CELEBRATING A LEGACY—25 YEARS OF THE ALBERTA FOUNDATION FOR THE ARTS: A survey of the range of media and practices of both well-established and little known Alberta artists. Drawn from the AFA collection by the EAG. Curator: Denis Gautier. Nov. 21-Jan. 13. Opening FRI, Nov. 21, 8-10 PM

SCULPTORS VISITING THE GALLERY

Walkabout tour with Alison Wilding and the artists of Real Objects. Sandra Bromley, Clay Ellis, Katie Oke, Blake Senne, Nicholas Wade. SUN, Nov. 23, 2 PM

THE POOLE FOUNDATION GIFT: Permanent Collection Exhibition, CHILDREN'S GALLERY: DEAD DUCKS? THE STORY ON STILL LIFE: Things that kids can use to explore and create still life. Until Jan. 4.

Photography—The Creative Basics for Adults: SUN 3 & 30. Senior's Tour and Tea, 2:30-4 PM.

The Art Rental and Sales Gallery, Brne Gallery, 2 Sir Winston Churchill Sq., 429-1232

NEW FOR '97: An exhibition of the work of new consignors. Until Nov. 22.

PAR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081

HIDDEN CRIMES: ROBERT VON ESCHEN (IMFA Painting). Graduating exhibition. Opening reception, THU, Nov. 20, 7-10 PM.

U of A, Fine Arts Bldg, 3rd Fl., Lounge, 112 St., 89 Avenue

SILENT ART AUCTION: Featuring student and professional work. Fund-raiser for the U of A Art and Design Graduation Society. THU, Nov. 27

GALLERY WALK—WINTER '97

GALLERY WALK: Nov. 29 & 30

ALBERTA CRAFT COUNCIL GALLERY: 10106-124 St., 488-6611

A HOLIDAY CELEBRATION OF CRAFT: Celebrating the multicultural nature of the holiday season in Canada we will be displaying craft created by over 200 craft producers. Until Jan. 3.

BEARCLAW GALLERY: 10403-124 Street, 482-1204

Featuring new birch bark paintings by renowned Ojibwa artist Roy Thomas. Also small works by David Morrisseau and Nokomis

BUGHA, EMET, 12310 JASPER AVE., 482-2854

Gallery artists, new work large and small including Jeff Burgess, Rod Charlesworth, Chris Judge, Marie Lannoo, et al.

DOUGLAS UDELL GALLERY: 10332-1124 St., 488-4445

AT LEAST ITS FUN: Works by Calgary artist Jeff DeBoer, solo exhibition. Until Nov. 29.

ELECTRONIC DESIGN STUDIO: 12419 Stony Plain Road, 482-1402

IF I HAD WINGS: New ceramics by Arne Handley. Until Dec. 24. Opening reception: SAT, Nov. 22, 2-5 PM. Until Dec. 15.

GAEA'S HAVENS—KINAKINI SERIES: Drawings by Ron Wigglesworth. SAT, Nov. 22, 2-5 PM. Until Dec. 15

THE FRONT, 12312 Jasper Ave. 488-2952

THE CHRISTMAS SHOW: New paintings sculptures, ceramics and glass by Alberta Artists. Thru Dec.

SCOTT GALLERY: 10411-124 St., 488-3619

THE CHRISTMAS SHOW: Featuring stylized paintings of Katerina Merkanis and the wildlife sculptures of Cathryn Jenkins. Thru Dec. 20

WEST END, 12308 Jasper Ave. 488-4892

Showing an exhibition of new works by gallery artists, featuring Kathleen Harahan.

DRYTON GALLERY: Orson Armoury, 2nd Fl., 9722 - 102 St., 439-6943

ANNUAL CHRISTMAS SHOW: Gallery hours: noon - 5 PM on weekends or by appointment. Nov. 22-Dec. 7. Opening reception, FRI, Nov. 21, 7 - Midnight.

ETRYATHONA PLACE ART GALLERY: 10831 University Ave., 433-5807

LANDSCAPES OF THE MIND: A new and unusual exhibit by Colin Spencer. Landscape paintings, drawings, and collages a third dimension will be developed for the viewer to observe. Open house, WED, Dec. 10, 6:30 PM.

ART GALLERIES

ARDEN GALLERY: 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676. <http://www.compumartab.ca/bozena/arden.htm>

CARTOON EXHIBITION: by Michael V. Taczyc. **ANGELO MARINO L.E. Sports** figures, prints.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL: Callingswood Sq., 671-177 St., 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE: Westmount Shopping Centre, 111 Ave. Groat Rd., 908-0320

Visual artists join us for our giant Christmas Bazaar. Nov. 29-30.

EXTENSION CENTRE GALLERY: 8303-112 St., 492-3034

Ceramics by Noboru Kubo. Until Jan. 20.

THE FRINGE GALLERY: BSMT, 10516 Whyte Ave., 432-0240

CORNELIA'S ARK: Mixed media installation, taxidermy forms and animal skulls, by Cornelia Ostrovtz. Until Dec. 31.

THE FRONT: 12312 Jasper Ave., 488-2952

Painting and sculpture by Raffaella Montemurro and Pat Strakowski. Until Nov. 22.

GALLERY DE JONGE: 27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

GALERIE WOLTER: <http://www.wolterart.ca>

Exhibit on the Internet: World Wide Web

GIORDANO GALLERY: 208 Empire Bldg, 10090 Jasper Ave., 429-5066

FAIR EXHIBITION: Featuring gallery artists: Barbara Ballachey, Anne Bily, David Bolduc, Sylvie Bouchard, James R. Clare, Adele Duck, et al. Until Nov. 29

HARCOURT HOUSE GALLERY: 3rd Floor, 10215-112 St., 426-4180

QUILT: Installation with AIDS ribbons by artist Shelley Ouellet. Until Nov. 29

LATITUDE 53: 10137-104 St., 423-5353

PART OF THE FABRIC: Ontario artist Marguerite Larmand's two installations, *Substantial Dream* and *Threshold*, and *P* art of the fabric, reflect concern for the environment and communities. 'til Feb. 7.

INDIGO PRINT AND PAPERWORKS: 12214 Jasper Ave., 452-2208

EXPERIMENTS & MORE: Paper exhibit by Indigo staff.

WATERMARK: ART. Print by John Risseuw on exhibit. Thru Nov.

SAT 22: Indigo Print and Paperworks, birthday party.

IRON AGE: Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

KAMENA GALLERY I: 7510-82 Ave., 944-9497

New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

KAMENA GALLERY II

9939-170 St., 413-8362

Christmas show of photographs by The Group of Several.

MANIFESTO—CULTURE COUNTER

10043-102 St., 423-7901

DOCUMENTING ALBERTA: SUBCULTURES: Photography exhibit. Until Nov. 22.

MCNULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211

WOODWORKS—TEN EDMONTON SCULPTORS: Sculptures in wood by Ted Trusz, Robert Iverson, Bryce Olneck, Danek Mordzinski, Tommie Galle, Darrell Colyer, Larry Androski, Michael Mott, Elbert Hall, and Sandra Bromley. Until Dec. 31.

MISERERIDIA HEALTH CENTRE

1640-87 Ave., 484-8811, ext 6475

NW Corridor, Main Floor

30 SOMETHING: Work by Barhead Art Club. Until Jan. 7.

Dayward Corridor

AVIATION ART: by Robert Bailey. **RECENT PHOTOGRAPHS:** Photos by Ken Bentley. Until Jan. 12.

MUTART CONSERVATORY

9626-96A St., 496-8755

Chrystanthemus by Diane Guy

OPPERHAEUSEN

5411-51 St., Stony Plain, 963-2777

Steve Metz, Judy Hamilton, Paintings; Tim & Cheryl Jensen, Bill Bisset, Tannis Bisset, Stained Glass; Devonian Botanic Gardens Association. Mixed Media. Dec. 23.

Gallery Restaurant

8th Second, acrylic paintings. 'til Nov. 16. Simon Wong, watercolor on rice paper. Until Jan. 4.

ORIGINAL ART GALLERY

22 Sir Winston Churchill Ave., St. Albert, 460-4324

FROM OUR HOUSE TO YOURS: All member show. Until Nov. 29.

PLANET INC CYBER CAFE

201, 10442-82 Ave., 433-9730, <http://www.compumartab.ca/bozena>

Art Exhibition, works by Michael V. Taczyc.

PROFILES YOUTH GALLERY

Arden Theatre, St. Albert Place, 5 St. Anne St., St. Albert

High School Art exhibit.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310

BETWEEN SUN AND MOON: Paintings, water colors, drawings by Robert Sinclair, new work exploring Sinclair's current ideas. Until Nov. 22.

BOWLES AND COMPANY LTD.

Coopers & Lybrand Tower, 18 Fl., 101-103 St., 426-4055

7 TH ANNUAL CANADIAN GLASS SHOW: Featuring the artworks of 68 Canadian glass artists. Until Dec. 23.

Coopers & Lybrand Tower, Mezz. Level, 101-103 St., 426-4055

Works by Greg Swanson, Angela Grootelaar and Elaine Tweedy, and Fiona Porwood. A wide selection of artwork for corporate gifts.

Oxford Tower, 10235-101 St.

Acrylics by John Freeman.

Westin Hotel, The Pradera, 10135-100 St.

Pastel paintings by Audrey Plannmuller.

ICOMA CLAYWORKS STUDIOS

8103-104 St., 433-8866

RECENT CLAYWORK IN JAPANESE FOLK STYLE: By Desvides & Akiko Kohana. Until Nov. 21.

CHILDREN'S ARTWORK IN CLAY: SUN, NOV. 23, 1-4 PM.

SCOTT GALLERY

10411-124 St., 488-3619

MOUNTAIN ONLYNESS: A collection of water colors, gesture paintings, and drawings by Robert Sinclair, from his new *Bow Valley Series*. Until Nov. 22.

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

MR. JONES: Blair Brennan, brands from steel brand the gallery walls; Daryl Rydman, photocopied transfers; and Jim MacGregor manipulated photo tiles. Until Nov. 23.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA

20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427

Francophone artists and artisans works.

SPECIALTY ARTISTS

284 Saddleback Rd., 437-1192

MIXED PALETTE: Group exhibition, sale of works by members of the Federation of Canadian Artists, Edmonton.

TAP HINDOOS GALLERY

139-15333 Castle Downs Rd., Lake Beaumaris Hall, 413-0147

Featuring Song Birds by Gina Christoffersen and water colors by Jim Sha.

WEST END

12308 Jasper Ave., 488-2952

Light and Sky: New works by Sylvain Voyer.

ZIEGLER HUGHES GALLERY

9860-90 Ave., 433-0388

Saskatchewan painter Degen Lindner's very large and small oils that evoke the beauty of the natural world. Until Dec. 2.

VANDERLEELIE

1044-134 St., 452-0286

New sculpture created from oriental strand board, by Simon Black. These works refer to furniture, architecture and everyday objects. Until Dec. 1.

CRAFT SHOWS

RIDGEWOOD COMMUNITY HALL

3705 Millwoods Rd.E., 450-6338

SAT 22: Craft Fair: Craft tables available. 9:30 am-5:30 pm.

UCWLC ARTS AND CRAFTS MUSEUM

10825-97 St., St. Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic Women's League of Canada.

WINTER WONDERLAND AT WOODBRIDGE

Woodbridge Farms School, 1127 Parker Dr., Sherwood Park, 467-4132

Gift and craft sale featuring unique gifts. Christmas carolling, bake table and a children's only gift shop. SAT, Nov. 22, 9 AM-5 PM.

DANCE

ALBERTA BALLET

Jubilee Auditorium, 451-8000

Dec. 10-14: *The Nutcracker*

DECIDEDLY JAZZ DANCEWORKS

Horizon Stage, 1001 Calahoo Rd., 962-8995

SAT 22: OPTIC VERVE—Music for The Eyes, 7:30 PM

EDMONTON FESTIVAL BALLET PRESENTS

Festival Place, Sherwood Park, 413-0996

SAT 22: The Great Great Dance Show! 7:30 PM

SPIRITUAL UNITY THROUGH SONG & DANCE

9619-82 Ave., 473-7243, 444-8949

SAT 22: Moods of Devotion, 6-9 PM

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave., 453-1078

Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM

2421-54 St., 472-6229

Housed in the railway station built at St. Albert in 1909.

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY

BT Rutherford South, U of A, 492-7928

SHE WIELDS A PEN: An exhibition of women's literary history. Features books covering four centuries, a selection of artists' bookwork. Thru to Dec.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

60's a Go-Go. Until Jan. 18.

CITY HALL

Sir Winston Churchill Square

Migraine Association of Canada display. Until FRI 21.

Advisory Board on Persons with Disabilities display, Nov. 24-28. Planning and Development's Plan Edmonton Open House Display, Nov. 25-28.

DEVONIAN BOTANIC GARDEN

5 km North on Hwy 60, 987-3054

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch., 10425-99 Ave., 422-1970

THE EDMONTON SCHOOLBOYS BAND (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler Star Theatre; Exhibit Galleries; live science demonstrations.

JOHN JANZEN NATURE CENTRE

Fort Edmonton Park, Fox Dr., Whitemud Dr., 496-2939

BIRDS OF A FEATHER: From the Canadian Museum of Nature in Ottawa, an interactive exhibit. Until Jan. 4, 1998

JOHN WALTER MUSEUM

Kinsmen Park, 1901 House, Walderdale Hill, 496-2966

TIMBER TO TOWNSHIPS: John Walter and the lumber industry at the turn of the century.

SUN 23: Soup & Sourdough

SUN 30: Christmas Gifts

VISUAL LINKS

200, 5041 Calgary Trail N.
413-3197
Meetings every WED's, 7:30-8:30 PM. How to make money on the Internet.

WINSPEAR CENTRE

319 Winston Churchill Square
TUE 25: Gloria Steinem

LITERARY EVENTS

AUDREY'S BOOKS

10702 Jasper Ave. 423-3487

THU 20: Doug Byer. book signing.

Northern Service. 12-1 PM.

BOOKS COLLECTIVE

Unitarian Church,

12530-110 Ave.,

448-0590

FRI 21: 5th Anniversary: readings, music by

The Poet Thugs, 7:30 PM.

CHAPTINE

West Side. 9952-170 St.,

487-6500

FRI 21: Christmas Crafts: Xmas floral

decorations by Twigs Decoration. 2-3 PM.

SAT 22: Presentation & Signing: Patricia

Williams, *Once Upon A Lifetime*. 1-3 PM.

TUE 25: Book Club Meeting, 7:30-9 PM

THU 27: Rubber Stamp Crafts, Jean Olsen,

2-3:30 PM; NHL '98 Games Night,

Children's Storytime with the Edmonton

Orators. 6-9 PM.

FRI 28: Music, Ruth Blair Trio, 7-9 PM

3227 Calgary Trail South, •

431-6694

THU 20: Three Blondes and a Browne, Talk

and presentation on their business, authors of

Outrageously Delicious, 7 PM.

FRI 21: Music by Quintessence, string

quartet, 7-9 PM.

SAT 22: Water color painting demo with

Frank Haddock, 1-3 PM

SUN 23: Willow Chair Making Demo with

Greg Ani, 1-4 PM

MON 24: Nancy McKenzie, reading, *Soul's*

Flight, 7 PM.

TUE 25: Parenting seminar, Bonnie Nikkel

"How to Talk to Your Kids Will Listen", 7

PM

WED 26: Info night on managing your

finances. Ken Kabat on mortgage issues. 7

PM

THU 27: Calligraphy Demo, Alexis Designs,

7-9 PM

SAT 29: Reiki demo, Dr. Marian Taylor,

Inge Saxena. 1:30-3:30 PM

FACULTE SAINT-JEAN

8406 (Rue Marie-Anne Gaboury) 91 Street

SAT 22: A Musical Tribute to Wishawa

Symonick, a poet, Nobel Laureate in

literature, 1996. 8 PM.

MISTY ON WHYTE

10458-82 Ave.

433-3512

every SUN: Open Stage Poetry and Prose

Readings

MUSSE HERITAGE MUSEUM

St. Albert Place, 5 St. Anne St.,

St. Albert, 459-1528

WED 26: Dawn Nickell, Women of the

Yukon, luncheon, 12-1 PM.

OHANLON BOOKS

10640 Whyte Ave., 432-7633

SAT 22: Readings from *Mother talk: Life*

Stories of Mary Kiyooka Kiyooka by Roy

Kiyooka and Pacific Windows: Collected

Poems of Ray K. Kiyooka, 7 PM.

THU 27: Other Voices Magazine fall launch:

"The Gossip Issue", readings, 7:30 PM.

FRI 28: Frank Jackson, Poems from South

Africa, reading, 7:30 PM.

SAT 29: Children's program, Klondike

theme.

SOUTHGATE LIBRARY

Southgate Shopping Centre, 496-1822

every 3rd THU, 7:30 PM

every 4th WED, 7:30 PM

THU 20: Reading Ann Karenina

WED 26: "Red Herring's" Mystery Book

Group

STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square,

Library Theatre,

496-7000

FRI 21: Tellabration '97, 7-9 PM.

ST. BERNADETTE ELEMENTARY SCHOOL

11817-40 St.,

474-4167

THU 20: Scholastic Book Fair, 1-5 & 6-8

PM

SPECIAL EVENTS

ALLEY KAT BREWING COMPANY

9929-69 Ave.

436-8922

Visit Edmonton's smallest micro brewery,

see how Alley Kat's award winning craft

beers are brewed, taste Alley Kat's all

natural beer. THU-FRI, 2-4 pm or call for a

guided tour.

CITY HALL

319 Winston Churchill Sq.,

496-8256

THU 20: United Nations Rights of the

Child Celebration. 4:45-5:15 PM

FRI 21: Edmonton Police Service

Graduation, 421-3450

MON 24-TUE 25: Youth Summit '97,

448-1505

THU 27: Edmonton Victim-Offender

Mediation Society Event, 423-0896

SPCA

Kingsway Garden Mall

• THU 24-25: Pet Christmas Party

MOVEMENTS

6 Fl., 10053-111 St.,
488-6745

FRI 21: Fund-raising Pyrama party, dance

eat Caribbean food; gamble; Fashion

show... starts at 9 PM

SPORT EVENTS

HOCKEY

EDMONTON OILERS

Edmonton Coliseum,

414-4650

TUE 25: Oilers vs Chicago, 7 PM

FRI 28: Oilers vs Anaheim, 7 PM

SUN 30: Oilers vs San Jose, 6 PM

ICE

Norhlands AgrCom,

447-6800

SAT 22: ICE vs Tri-City Americans, 7 PM

SUN 23: ICE vs Medicine Hat Tigers, 6 PM

THU 27: ICE vs Brandon Wheat Kings,

7 PM

SAT 29: ICE vs Prince Albert Raiders,

7 PM

HORSE RACING

Norhlands, 471-7379

MON > SUN: Simulcast racing

JOCKEY DRILLERS

471-KICK

SAT 22: Drillers vs Montreal, 7:05 PM

THU 27: Drillers vs Philadelphia, 7:05 PM

THEATRE

BARNS IN TOWN



Kaasa Theatre,

lower level Jubilee Auditorium,

114-85-87 Ave.,

432-9143

Musical, presented by Stage Polaris Family

Theatre Series. Book and lyrics adapted by

R. Eugene Jackson, music typed and

arranged by Carl Alet. Mistress Mary

Quite Contrary fleas the grasp of Uncle

Barnaby. Christmas adventure for the

whole family

Nov. 20-Dec. 21.

THE BALTIMORE WALTZ



Varscona Theatre,

922-4619

Nov. 22, 21, 22, 28 & 29 @ 8 PM

Nov. 22 @ 2 PM

BOOBY

The Mayfield Dinner Theatre,

16615-109 Ave.,

483-4051, 1-800-661-9804

Written by Alan Jones. The Buddy Holly

Story, of his humble beginnings, his rise to

fame and glory, and his tragic death in a

plane crash. Filled with memorable songs

of an era. Until Jan 18.

A CHRISTMAS CAROL

Studio A, Red Deer College,

340-4455

Musical theatre celebration of Charles

Dickens' classic tale.

Nov. 26-Dec 6; Dec. 27-31.

CHRISTMAS ON POOL CORNER

JUBILEE AUDITORIUM,

87 Ave., 114 Street,

493-7416

TELU'S Children's Christmas Play,

presented by the amateur theatre

company comprised of TELUS employees

For more info: www.eweservices.com/

tickets.htm. SAT, Dec. 6:

THE COMPLEAT WORKS OF WILL SHKSPR (ABRIDGED)

The Arts Barns Old Strathcona,

10330-84 Ave., W Entrance,

448-9000

Fringe Theatre for Young People. By The

Reduced Shakespeare Company (RSC)

Romp through all of Shakespeare's works

in this funny play. Act One contains every

play except Hamlet. Until Nov 22

DIE-NASTY

Varscona Theatre,

1030-83 Ave.,

433-3399

The Live Improvised Soap Opera Season

number seven. It's the Golden Age of

Hollywood. Join the gang at Sibling

Brothers' Studios for a soapy season of

glamour and lust in a Cinemascope and

Technicolor and Stereoscopic Sound

every MON night @ 8 PM.

FLATLAND JAMBOREE

Jubilations, WEM, 111,

Upper Level, 8770-179 St. 484-2424

Ye Haw! Country music festivals have

become one to the hottest ever... all over

North America, whether at the foot of a

mountain or in a beautiful valley, or maybe

even in the middle of a farmer's field! Nov

21-Feb 1

HILL-LAND

Timms Centre, 489-2495

Presented by Abidazim Theatre. By

Herman Voskan. Realism, expressionism

and beyond... exploring the tactile

existence of living on the Canadian

landscape. Until Nov 22

I AM YOURS/SPOKESONG

TIMMS CENTRE FOR THE ARTS

U of A Campus

492-4642

Presented by Studio Theatre. I am Yours by

Judith Thompson. A tale that explores the

darker side of love and the consequences

of human weakness and betrayal

Spokesong by Stewart Parker. Set in a

bicycle shop, Spokesong takes us from

Belfast in the 1970's to a romantic tale of

love in the 1890's. Featuring a trick cyclist

this is a touching, funny and exhilarating

play full of songs and laughter. Nov 20

Dec. 6

JOHNNY & POKI VARIETY HOUR

Varscona Theatre, 10329-83 Ave

433-3399

Johnny Reno welcomes Polo Schvador back

from London. Every SAT night @ 11 PM

JOSEPH ANDREWS

Theatre Lab, Lower Level

Jasper Place Campus, 10045-156 St

497-4470

Presented by Grant MacEwan Community

College Theatre Program. By Henry

Fielding. Adapted and directed by Kenneth

Brown. A madcap, adult comedy set in the

mid-18th century. A satire on the ills and

shortcomings of English society. Until Nov

30

LIFE SKILLS

Roxy Theatre, 10708-124 St

453-2440

Theatre Network. by David King. Sometimes

it seems that everyday occurrences are the

Restaurants

For your FREE listing to 426-2889

CON LEGEND

- BREAKFAST
- BRUNCH
- LUNCH
- ☾ LATE NITE KITCHEN
- ☼ PATIO
- ☼ TAKE-OUT
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- \$ Up to \$10 per
- \$ \$ \$20 & Under
- \$ \$ \$ \$30 & Under
- \$ \$ \$ \$ \$30 & Over

* Price per person, bev. & tip included

ALTERNATIVE

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of homemade, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ☼ ☼ ☼ ☼ ☼
Oly Onion's (10332 Whyte Ave., 434-0155) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ☼ ☼ ☼ ☼ ☼
Wute 99 Diner (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50s music and a great variety of food. ☼ ☼ ☼ ☼ ☼

BAKERIES

Mr. Samosa (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthas, samosas, nan, and rotie, Indian sweet maker
Skopek's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European cafe since 1977 and still the only one. ☼ ☼ ☼ ☼ ☼
Cafe Select (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ☼ ☼ ☼ ☼ ☼ after 6 pm.
Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ☼ ☼ ☼ ☼ ☼ after 6 pm, \$5
Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavor and service. Great prices on dishes from around the world. ☼ ☼ ☼ ☼ ☼
Matess Urban Bistrot (8223-104 St., 431-0179) The first European Bistrot since 1996 and still the only one. Rattefast on ☼ ☼ ☼ ☼ ☼
Sweetwater Cafe (12427-102 Ave., 488-

1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ☼ ☼ ☼ ☼ ☼

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designers sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ☼ ☼ ☼ ☼ ☼
Benny's Bagels Cafe On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ☼ ☼ ☼ ☼ ☼
Benny's Bagels Cafe On Whyte (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials ☼ ☼ ☼ ☼ ☼
Breadstick Cafe (10159 Whyte Ave., 448-5998) Open 24 hrs, licenced. ☼ ☼ ☼ ☼ ☼
Juliano's Restaurant and Cappuccino Bar (11121-156 St., 451-1117) Wonderful food and prices Mama would love! Fast lunches served Tratoria style with a more relaxed dinner atmosphere. A great place to meet friends! ☼ ☼ ☼ ☼ ☼
Katmandu Coffee Cafe (201-10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold) Espresso and light lunch food items. ☼ ☼ ☼ ☼ ☼ up to \$10
Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Catering ☼ ☼ ☼ ☼ ☼
Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thu 8-1 p.m.; Fri-Sat 9-2 p.m.
Sugar Bowl (10922-88 Avenue, 433; 8364) The esoteric & eclectic cafe. Full espresso bar, fresh baking daily, daily hot specials, life entertainment

Cajun House (7 St. Anne St., St. Albert 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. ☼ ☼ ☼ ☼ ☼
Da De O (10548-82 Ave., 431-0910) Funky-style restaurant in an old-style diner on Whyte Ave. ☼ ☼ ☼ ☼ ☼
Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ☼ ☼ ☼ ☼ ☼
CAJUN

CANADIAN

Applebee's (13006-50 St., 475-6100 and

10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ☼ ☼ ☼ ☼ ☼
Barb and Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ☼ ☼ ☼ ☼ ☼
Bilvius Club (2-flr., 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale ☼ ☼ ☼ ☼ ☼
Bones (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ☼ ☼ ☼ ☼ ☼
David's (8407 Argill Road, 468-1167) Specializing in Alberta beef dishes on the south side of town. ☼ ☼ ☼ ☼ ☼
The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best homemade burgers with daily lunch specials at student-friendly prices. ☼ ☼ ☼ ☼ ☼
The Grinder (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favorite restaurants for over 17 years. ☼ ☼ ☼ ☼ ☼
Keegan's (8709-109 St., 439-8034) At any hour, the last word in Huevos Rancheros. ☼ ☼ ☼ ☼ ☼
Larry's Cafe (10015-82 Ave., 414-6040) Best breakfasts and lunches on the South side. Cheap prices! ☼ ☼ ☼ ☼ ☼
The Raven (10338-81 Ave., 431-1193) Public House—Wood Fired Food) an eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ☼ ☼ ☼ ☼ ☼
Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ☼ ☼ ☼ ☼ ☼
Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ☼ ☼ ☼ ☼ ☼
Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ☼ ☼ ☼ ☼ ☼
Zac's Place Cafe and Pub (Fri. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day Breakfasts. ☼ ☼ ☼ ☼ ☼

CHINESE

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ☼ ☼ ☼ ☼ ☼
CHINESE

CONTINENTAL

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ☼ ☼ ☼ ☼ ☼
Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ☼ ☼ ☼ ☼ ☼
CHINESE

Unheard of Restaurant (9602-82 Ave., 412-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ☼ ☼ ☼ ☼ ☼

EAST INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ☼ ☼ ☼ ☼ ☼

EUROPEAN

Continental Treat (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ☼ ☼ ☼ ☼ ☼

FRENCH

Claude's On the River (9797 Jasper Ave., 429-2900) A legend in French cuisine. ☼ ☼ ☼ ☼ ☼
The Crêperie (10220-103 St., 420-6656) Romantic ambience highlights the best crepes in town. ☼ ☼ ☼ ☼ ☼
Normand's (11639A Jasper Ave., 482-2600) Fine cooking with a good selection of wild game—Sunday brunch is excellent. ☼ ☼ ☼ ☼ ☼
Plantiers Restaurant (10807-106 Ave., 990-1992) Elegantly informal. French Cuisine from Provence. Sunday Brunch and lovely lunches/romantic dinners. ☼ ☼ ☼ ☼ ☼

GERMAN

Gasthaus (Strathcona, 8120-101 St., 433-5307) Hearty restaurant with all the classic dishes. ☼ ☼ ☼ ☼ ☼

GREEK

Syrtaiki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ☼ ☼ ☼ ☼ ☼
Yianni's Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ☼ ☼ ☼ ☼ ☼
ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. ☼ ☼ ☼ ☼ ☼
Chianti (10501-82 Ave., 439-9829) Botticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ☼ ☼ ☼ ☼ ☼
Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ☼ ☼ ☼ ☼ ☼
Frank's Place - Pacific Fish (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival fun! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ☼ ☼ ☼ ☼ ☼
Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping area. ☼ ☼ ☼ ☼ ☼
Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ☼ ☼ ☼ ☼ ☼
La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ☼ ☼ ☼ ☼ ☼
Rigoleto's Cafe (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks. ☼ ☼ ☼ ☼ ☼
Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ☼ ☼ ☼ ☼ ☼
The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ☼ ☼ ☼ ☼ ☼
Tony Roma's (11730-Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ☼ ☼ ☼ ☼ ☼
Zenari's on 1st (10117-101 St., 425-6151) Humble, artsy hangout with appetizing combinations of soup, sandwiches and pasta. ☼ ☼ ☼ ☼ ☼

JAPANESE
Fuzato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ☼ ☼ ☼ ☼ ☼
Mikado (10851-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ☼ ☼ ☼ ☼ ☼
Osaka (10511-82 Ave., 425-1188) Good, affordable sushi and other authentic specialties on Whyte Ave. ☼ ☼ ☼ ☼ ☼

Hot Deals

This week, Vue Weekly introduces a new feature—highlighting great meal deals to be found throughout the city. We encourage readers to write or fax us with suggestions.

Two slabs of the absolutely best bread (personal favorite is multi-grain) perfectly toasted with butter and jam. Add a pot of steaming English Breakfast tea served in colorful china and you've got a great breakfast or in-between-meals snack. Just \$2.74 (includes GST) at French Meadow Bakery, two locations: 11212-Jasper Ave and 10732-Whyte Ave.
 (Maureen Fleming)

KOREAN

Bul-Go-Gi House (18811-92 St., 466-2330) Traditional eastern flavors expertly created just west of Bonnie Doon. ☼ ☼ ☼ ☼ ☼

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ☼ ☼ ☼ ☼ ☼
Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ☼ ☼ ☼ ☼ ☼

PASTRY

Pastel's Featuring Grabba Jabba (10665 Jasper Ave., 426-0105) Fresh pastry and excellent coffee. ☼ ☼ ☼ ☼ ☼

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ☼ ☼ ☼ ☼ ☼
Miami Pizza (8424-109 St., 433-0733/433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza with fresh ingredients. Dine in, Free Delivery, 15% off on ☼ ☼ ☼ ☼ ☼
Pharos Pizzeria (8708-109 St., 439-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. ☼ ☼ ☼ ☼ ☼

SEAFOOD

Joey's Only (11521-104 Ave., 421-1071) Fish and chips galore—at an affordable price. ☼ ☼ ☼ ☼ ☼
Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) .. Award-winning restaurant serves all the pleasures of the sea from a quaint neighborhood location. ☼ ☼ ☼ ☼ ☼
Sir Winston's Authentic Fish & Chips (10415-51 Ave., 430-7170) The true taste of England's fresh battered cooking while you wait! ☼ ☼ ☼ ☼ ☼

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 a.m.-10 p.m. Mon-Fri; 4 p.m.-10 p.m. Sat-Sun. ☼ ☼ ☼ ☼ ☼ (all days), \$55
The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ☼ ☼ ☼ ☼ ☼
KRUA WILAI Thai Restaurant (Stirling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ☼ ☼ ☼ ☼ ☼ free after 6 p.m. ☼ ☼ ☼ ☼ ☼

UKRAINIAN

Pyrog House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. ☼ ☼ ☼ ☼ ☼

VIETNAMESE

Bach Dang (7908-104 St., 448-0288) Vietnamese Noodle House. ☼ ☼ ☼ ☼ ☼
Oriental Noodle House (10718-101 St., 426-5068) Authentic Vietnamese food in a family oriented environment. ☼ ☼ ☼ ☼ ☼



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97 CHRYSLER CIRRUS LXI  #271358 V6, auto., air, tilt, cruise, am/fm cassette, leather buckets, full size spare \$22,888	97 CHRYSLER INTREPID  #279153 V6, auto., air, tilt, cruise, am/fm cassette, pl. pw. ABS brakes, cloth bucket seats & more \$20,547	97 CHRYSLER INTREPID  #279401 V6, auto., air, tilt, cruise, am/fm cassette, pl. pw. p. mirrors, full size spare & more \$20,495	97 EAGLE VISION ESI  #279259 V6, auto., air, tilt, cruise, am/fm cassette, pl. pw. p. mirrors, full spare, 16" alloy wheels & more \$20,958	97 CHRYSLER SEBRING LXI  #276275 V6, auto., air, tilt, cruise, am/fm cassette, pl. pw. p. seats, leather bucket seats & more \$23,995
97 PLYMOUTH VOYAGER SE RALLYE  #377509 V6, auto., air, tilt, cruise, am/fm cassette, pl. pw. drivers sliding door, full size spare & more \$25,998	97 PLYMOUTH GRAND VOYAGER  #378624 V6, auto., air, am/fm stereo, matching spare tire, drivers sliding door & more \$20,991	97 PLYMOUTH GRAND VOYAGER  #378724 V6, auto., air, am/fm stereo, 7 passenger, roof luggage rack \$20,595	97 DODGE 1500 REG. CAB  #577134 V8, auto., air, am/fm cassette, spray in box liner, 16" chrome wheels, chrome rear step bumper & more \$20,295	98 PLYMOUTH VOYAGER  V6 auto., air, am/fm stereo, 7 passenger, roof luggage rack, drivers sliding door & more \$21,999 ^{\$279/MONTH} ^{\$2150/DOWN}
98 PLYMOUTH GRAND VOYAGER  V6, auto., air, am/fm stereo, 7 passenger, drivers sliding door, roof luggage rack & more \$22,999 ^{\$299/MONTH} ^{\$2150/DOWN}	98 PLYMOUTH VOYAGER  #387038 V6, auto., air, am/fm stereo, 7 passenger, roof luggage rack & more \$21,445	98 JEEP CHEROKEE SPORT 4X4  6 cyl., auto., air, tilt, am/fm cass., p. mirrors, roof luggage rack \$279/MONTH ^{\$2700/DOWN}	98 DODGE DAKOTA SHORT BOX  #581098 Magnum engine, 5 spd., tilt, am/fm cass., 8.3L fuel tank, cloth bench seat & more \$15,888	98 DODGE DAKOTA CLUB CAB 4X4  #584155 V6, 5 spd., air, tilt, cruise, am/fm cassette, anti-spin 40/20/40 spf tires & more \$24,819

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Seeking volunteers to assist with the festival's pre-fest and on-site
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LAST LOOKS

Canadian chanteuse Sarah McLachlan "Surfaced" last week at the Edmonton Coliseum. She earned rave reviews for her performance, which included songs from throughout her almost-decade-long career. First, Liliith Fair and now an arena tour. Will this woman ever rest?



Darren Wood

REAL-LIFE TELEPERSONALS PRESENTS: "Why I used Telepersonals"

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REAL LIFE

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PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

My name is Tammy. I'm an attractive female, 28 yrs. old, 4'10" tall, with freckles, long, wavy, dark brown hair & brown eyes. I've a wide variety of interests including: pool, dancing, & meeting new people. If you're interested, get back to me. Box 6275.

I'm in my 40's, 5'5" tall, 150 lbs., with brown hair & brown eyes. I'm active, employed & a single mom. I'm looking for a family man to share pillow talk, cuddle up to, I'd like to share secrets & private jokes. What do people say about me? She's a nice lady. If you're interested, give me a call. Box 9334.

I'm 19 yrs. old, with dirty blonde hair & blue eyes. I like relaxing at home with movies. If you're interested, get back to me. Box 6323.

I'm 5' tall, 120 lbs., fit, with brown hair & brown eyes. If you'd like to know more about me, get back to me. Box 4267.

I believe that love is about forgetting yourself & giving wholeheartedly to someone else. Only a unique person can offer this & only a unique person can accept it. If you can honestly say that you're an individual, someone who strives to learn & never stops evolving, then you're the person that I'm looking for. I'm a writer & my life is devoted to words. I'm in constant transition because I force myself to be. With me you will never be bored. Would you like to be part of this intimacy? Leave me a message. Box 6682.

I'm your average Canadian female, 27 yrs. old, & divorced. I'm intelligent & employed. I'm looking for the average Canadian male, 35-40 yrs. old, reasonably good shape, 35-40 yrs. old, passionate, responsive & kind. Are you looking for someone who might be willing to spend the rest of their life with you & willing to take the time to find out who that person is? I want to talk to you. Box 4660.

My name is Henrietta. I'm a slim, blonde-eyed beauty, in my early 40's, I enjoy documentaries, long walks, & going to coffee & dessert. I'm looking for a friend with religion, who's never been married & has no dependents. If any of this sounds interesting, leave me a message. Box 1140.

This is Kimberly. I'm 19 yrs. old, 5'8" tall, 115 lbs., with tanned skin, shoulder-length, brown hair & brown eyes. I'm looking for open-minded guys who like to have fun & aren't afraid to try new things. You should be truthful & honest & maybe have a little bit of a daredevil in you. If this sounds like you, get back to me. Box 8630.

I'm 5'8" tall, with long, blonde hair & blue eyes. I'm considered attractive, personable, & caring, & honest, with a sense of humor. I like outdoor activities & anything to do with sports. I'm looking for a non-smoking, tall, attractive man with good values & a sense of humor. You should have a balanced life & enjoy people, animals, traveling, cars & life in general. Mostly you should have a good heart. If any of this sounds interesting, leave me a message. Box 5118.

I'm a gal, in my mid 50's, 5'8" tall, with shoulder-length, blonde hair & brown eyes. I'd like to meet a gent interested in friendship first. I enjoy the gym, bicycling, long walks, & dining out. I'm confident & possess a good sense of humor. If you're interested & would like to know more, get back to me. Box 1463.

I'm 19 yrs. old, 5'3" tall, 185 lbs., with blonde hair & blue eyes. I'm a country girl who loves to two-step & line dance. I'm looking for a cowboy who also likes to dance. If this sounds like you, too, me back. Box 8845.

I'm 32 yrs. old, 5'3" tall, 135 lbs., with brown hair & hazel eyes. I'm looking for no strings attached day time or night time encounters. You should be 20-40 yrs. old, a non-smoker & a social drinker. I enjoy pool, movies, dining, candlelit dinners, horseback riding, music & some dance. If you have any of these qualities or interests, box me. Box 9652.

This is Rachel. I'm 3'8" tall, with long, brunette hair & green eyes. I like the clubs, pool, camping, relaxing with a good movie, friends, etc. I'm just looking for some new music & wanting to know some new people. If you're interested, & you'd like to know a little bit more about me, leave me a message. Box 9439.

This is Cindy. I'm a college student, 20 yrs. old, 5'1" tall, with shoulder length, brown hair & blue eyes. I like pool, hanging out downtown or going evenings or home watching a movie. I'm looking for a guy 20-30 yrs. old, who's romantic & who knows how to treat a lady right. You should be outgoing & a people person like me. If this sounds like you, box me. Box 7837.

This is Helen. I'm an attractive, ambitious woman, in my 20's. I'm friendly, caring, honest, & always willing to do anything for a friend. You should be 23-29 yrs. old, tall, husky, professionally employed, smart, ambitious, outgoing, down-to-earth, & honest, with a great sense of humor. I believe strongly in chemistry & if it's not there I'm always glad to meet a new friend. If this has piqued your curiosity, leave me a message. Box 4296.

My name is Carol. I'm 46 yrs. old, 5'4" tall, 138 lbs., & trim. I'm the single mother of two teenagers. I like walks, bowling, dancing, country music, & more. If you're interested & would like to know more, box me back. Box 1640.

I'm a divorced woman, 35 yrs. old, 5'7" tall, 145 lbs., with auburn hair & green eyes. I enjoy many different things. I'm looking for a humorous, well-rounded, articulate, financially secure individual. If you'd like to leave me a message, feel free. Box 8772.

I'm a young looking female, 38 yrs. old, 5'2" tall, 120 lbs., with long, blonde hair. I'm a smoker & casual drinker. I'm down-to-earth, & fun to be with. I like action films. I'm interested in a slim, handsome man, 33-39 yrs. old. If you're interested, get back to me. Box 6703.

I'm 5'11" tall, 130 lbs., with long legs, brown hair & brown eyes. I'm looking for a man, 25-40 yrs. old, who's sexy, attractive, & keeps in good physical shape. If you're interested, please respond to the box. Box 3859.

I'm a single, white female, 33 yrs. old, 5'3" tall, with blonde hair, hazel eyes & a great smile. I'm looking for a life-size, eddy bear who's romantic, huggable & lovable. You should be real, honest, & respectable. You should be affectionate & attractive, with broad shoulders. You should also have a wide variety of interests & a good sense of humor. I have two children, 5 & 8 yrs. old. I'm enjoying, honest, romantic & huggable. I'm not looking for material things as I have everything I need except a companion to share fun times & laughter. Box 6198.

I'm 33 yrs. old, 140 lbs. I'm confident, outgoing & friendly. I love sports, Karaoke, & pool. If you're interested, box me back. Box 2923.

My name is Donna. I'm 46 yrs. old. I'm looking for casual dating & friendship. I have everything I need except a companion to share fun times & laughter. Box 6198.

Men seeking Women

I'm 6'2" tall, 185 lbs., considered attractive, with a slim build, brown hair & brown eyes. I'm looking for a little spice in my life. I'm very discreet, open-minded & adventurous. I'd like to meet a woman, 20-40 yrs. old, who shares similar interests. box me back. Box 8136.

My name is Terry. I'm a divorced, single mother, 43 yrs. old. I'm a smoker & a social drinker. I have three young children that I see on my weekends off. I'm looking for someone, 38-45 yrs. old, slim to medium build, to grow old with. I love scuba, & most card games. If you're interested, box me. Box 7161.

My name is Ron. I'm 5'8" tall, with brown hair & brown eyes. I'm looking for a lady for friendship & possibly more. Box 9044.

This is Dave. I'm 33 yrs. old. I'm looking for a girl, 18-24 yrs. old, who's interested in discreet, intimate encounters. If you're interested, & would like to play naughty games, call Box 1337.

I'm a tall, slim, attractive, educated, successful, communicative, intelligent guy with a good head on my shoulders. I'm looking for someone with similar qualities who's interested in more to life, with a little sex. If you're interested, call Box 1888.

I'm a single male, 5'11" tall, 181 lbs., slim-shaven, with a nice smile, short, wavy, brown hair & hazel eyes. I'm looking for an attractive, female who knows where she's going & what she wants out of life. If you're interested & would like to know more, leave me a message. Box 8024.

I'm a recently separated gentleman, 33 yrs. old. I'm looking for an attractive, slim, employed female companion, 24-30 yrs. old, nothing serious with no expectations. I'd love to take up racquet ball & would like someone to do that with. If you're interested, please leave me a message. Box 2003.

I'm a single, white male, 31 yrs. old, 6' tall, 190 lbs., & considered attractive. I'm a country boy at heart. I'm a non-smoker & light social drinker. I've never been married & have no children. I've a wide variety of interests including the outdoors, sports, pool, horseback riding, dining, dancing, music, skiing, & much more. I'm looking for someone with similar interests. Get back to me. Box 2584.

I'm a fairly attractive, white male, 48 yrs. old, 5'8" tall, 155 lbs., with an 18 yr. old son. I'm a smoker & a light social drinker. I'm seeking a very attractive, slim lady to be my best friend & life soulmate. You should be very sexy, classy, open-minded, sensual, sensitive, adventurous, & down-to-earth. You should love to laugh, & be emotionally & financially stable. I like dancing, driving, nature, golfing, cat racing, movies, dining & more. If this sounds like you, leave me a message. Box 3444.

My name is Clint. I'm 29 yrs. old, 5'6" tall, 208 lbs., with brown hair & brown eyes. I enjoy movies, long walks, cooking, collecting anything to do with grizzly bears, pool & more. If you're interested, leave me a message. Box 5653.

I'm 42 yrs. old, 5'10" tall, 170 lbs., clean-shaven with short blonde hair. I'm looking for a lady, 26-36 yrs. old, for friendship, walks in the park, movies, or dinners. We should take it easy to begin & see where it goes from there. If any of this sounds interesting, leave me a message. Box 5544.

I'm a tall, slim, attractive, educated, successful, communicative, intelligent guy with a good head on my shoulders. I'm looking for someone with similar qualities who's interested in more to life, with a little sex. If you're interested, call Box 1888.

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